

SQUARE DANCING

MAY, 1983

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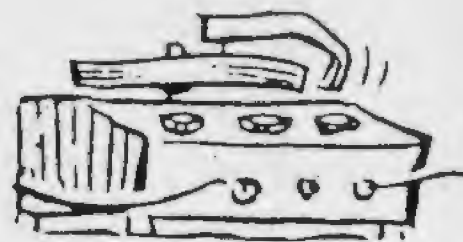


*Circle four
and around you go . . .*

(see page 8)

official magazine of The **Sins in Order** AMERICAN SQUARE DANCE SOCIETY

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FROM THE FLOOR

Dear Editor:

We dance at a "Ford" showroom in Denham Springs. The Johnson Ford employees move all their cars out of the showroom every Monday night so that we have a place to dance. We had outgrown two previous halls and are so happy that we have this nice place. Square dancing has taken our area by storm. We sure enjoy every minute of it.

Dale and Anita Foster

Denham Springs, Louisiana

That's what we'd call cooperation! — Editor

Dear Editor:

Our club is doing nicely. Most of the dancers who graduated from the last square dance class stayed on. We dance twice a week and did not stop in the summer months, so their dancing skills have been improved a lot . . . Ken Bower led a square dance tour in Taipei this summer on their way to Hong Kong. We danced together and our dancers all feel greatly honored by their visit. We certainly hope all square dance friends who come to visit Far East can stop by and dance with us.

Mark Chang

Taipei, Taiwan

Please see LETTERS, page 55

SQUARE DANCING

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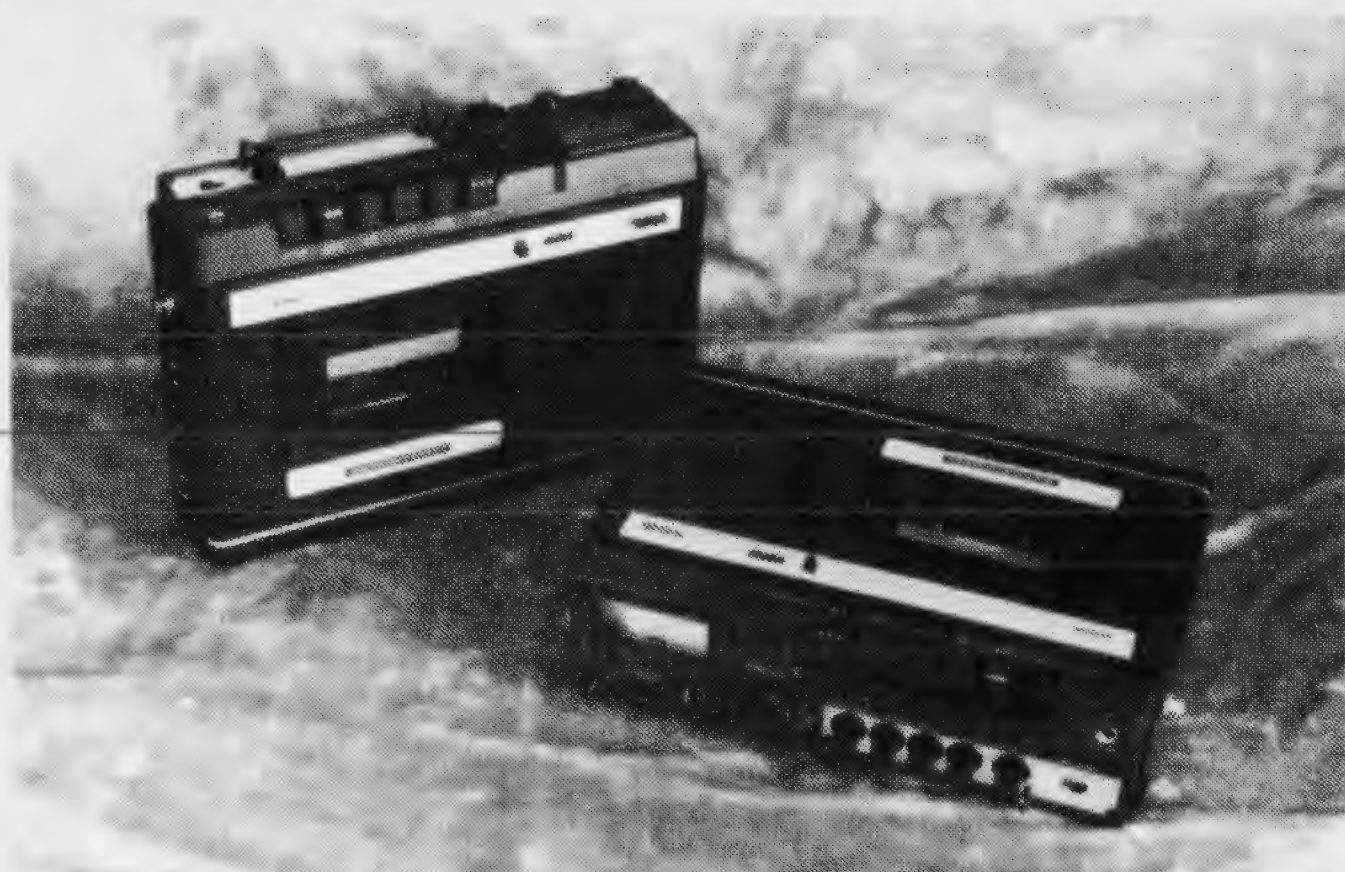
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Seattle, WA



Jim Davis
Resident Caller
& Program Director



Marie Davis
Asst. Manager



Bob & Linda Berka
Oak Harbor, WA



Bud & Marian Marcellus
Eureka, CA



Lloyd & Elise Ward
Tucson, AR



Gordon Sutton
Clackamas, OR



Don Poling
Medford, OR



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Long Beach, CA



Jerry Bradley
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Marv "K"
Bellevue, WA



Mark Clausing
San Diego, CA

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June 22-27 Don Poling
June 28-30 Jim Davis
July 1-3 Hank Johnson
July 4-9 Bronc Wise
July 10-13 Jim Davis
Rounds: Bob & Linda Berka

July 14-17 Jerry Bradley
July 18-24 Marv "K"
Rounds: Bud & Marion Marcellus

July 25-Aug 13 Jerry Hamilton
Rounds: Jerry & Crete Hamilton

Aug 14-25 Mark Clausing
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Aug 26-Sept 6 Jim Davis
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Smith river, CA 95567
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Smith River, CA 95567
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Jerry Hamilton
Hemet, CA



Clark & Ginger McDowell
Alamo, TX



Marty Firstenburg
Salem, OR



Hank Johnson
Federal Way, WA



May 1983

WHAT MAY AT FIRST appear to be nostalgia month (with the do si do on the cover) is actually an issue that points out the great variety of subject matter upon which we may focus. Take the RV (recreational vehicle) trend that has captured literally thousands of square dancers from Florida to the state of Washington and all points in-between (see story page 12), and you have a whole different slice of cake. Here's a form of square dancing that involves its followers several times a day and several days each week. It's nothing short of amazing!

Jim Mayo, a veteran caller, first General Chairman of Callerlab and a member of the square dance Hall of Fame, shares his thoughts on the subject of where we appear to be heading with some first-hand experiences and some possible solutions. You'll find it on page 20.

In recent years we've come in contact with several callers who have developed hearing problems. Now we have a report from a dancer whose concerns took her to an ear doctor. The results (see page 19) are worth reading.

If dancing in a hall where the sound of the calls and music exceed those which specialists in the medical profession consider to be safe, what about the hundreds of callers who spend far more time in front of the speakers than the average dancer and who stand sometimes just a few feet in front of the source of sound rather than across a hall as the dancer does? What's the answer?

This month's article has started a research project on the subject. What are the safe levels of sound? How can the callers protect

their dancers *and* themselves from very serious hearing problems? Follow our findings in the coming issues and, if you can contribute to the information we're beginning to generate — please send it in.

And, whether you're a caller or not, we think you'll enjoy the interview with Bob Van Antwerp, new General Chairman of Callerlab (page 33).

What's In A Name?

SOMEONE ASKS YOU "What are you folks doing tonight?" You answer a bit hesitantly for you know these people have not yet discovered the wonders of square dancing. "Why, Mildred and I are going square dancing," you say. And then, as though somehow it might explain the whole thing better, "Tuesday is our regular square dance club night." "Well, what do you know?" is the usual comeback. "We used to square dance — had a lot of fun. Yes sir, do si do and awayeee we go!" At this point your *friend* tends to move back to back around an unseen adversary, hands on hips, the very image of some recent TV commercial.

Chances are, if anyone has ever heard of square dancing, the one term he associates with the activity is the do si do or docey do or do ci do. However, if your caller had two couples circle left and called a do si do, chances are the four would come to a roaring halt. Some characters in the back of the hall would yell, "Hey, Chuck, check your sound!" One man would try to decide which of the two ladies he would go back-to-back and around.

The true Northern Style Do Si Do which has all but vanished from the face of the earth is a beauty to behold. Done properly, the ladies' skirts spin out almost horizontal to the ground as they turn, each step on a beat of the music. And, instead of standing in one place, the men maneuver from partner to opposite in counter-reaction to each move made by the ladies. Now, just in case we've piqued your interest, let's take a look at our friend — the Do Si Do.

Go ahead and
flip the page.



... break it all up
with a Do Si Do . . .

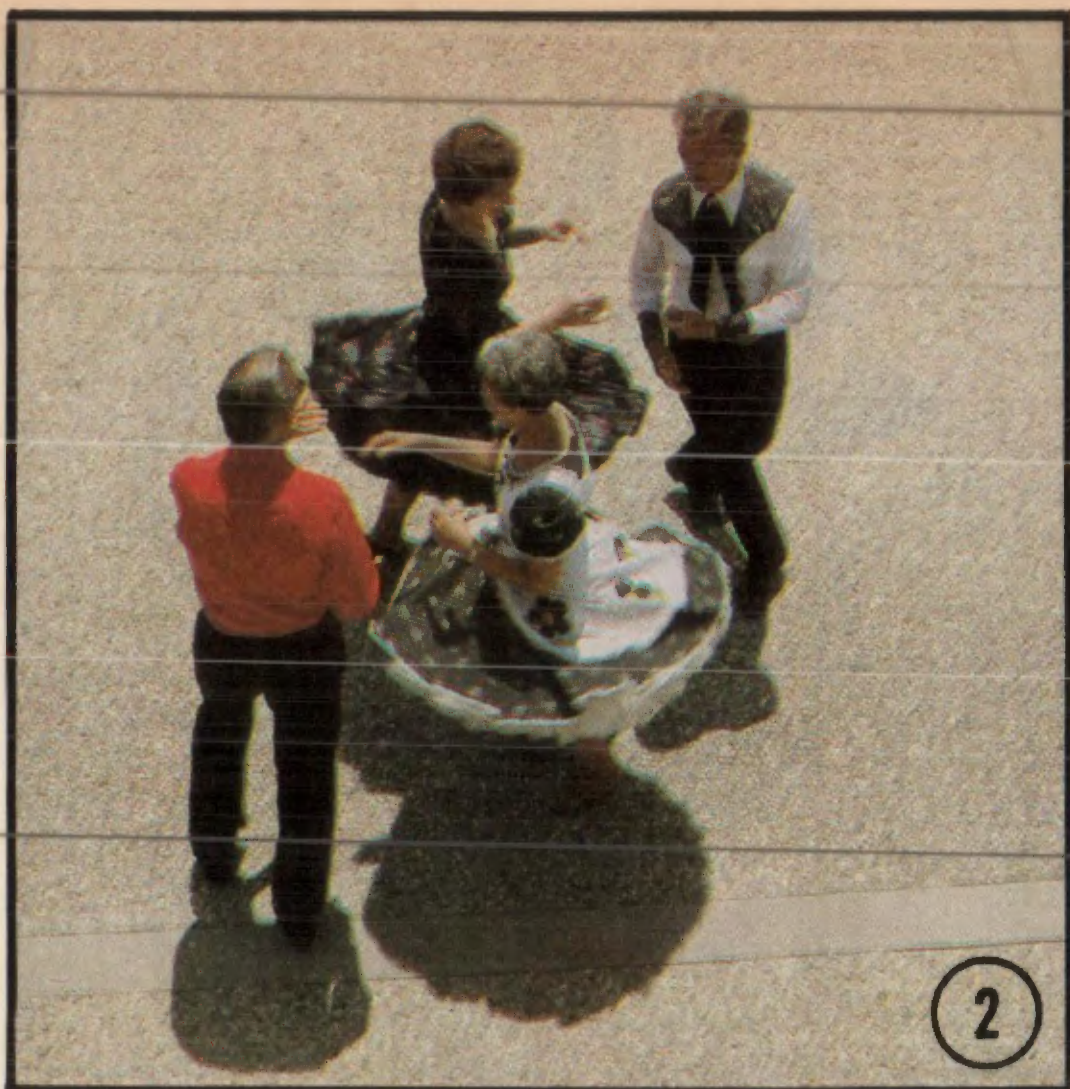
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JUST IN CASE you came into square dancing in the last two or three years, we'd like to introduce you to a *brand new movement*. On the other hand, if you've been around for ten years or more, we'd like to reacquaint you with something you may remember.

At one time the Do Si Do was *the* workhorse movement for contemporary square dancing. Whenever two couples be-

came involved in a pattern (Chase the Rabbit, Dive for the Oyster, Lady 'round the Lady and the Gent around the Gent, etc., ad infinitum) they would finish the movement with a pattern that was perhaps as traditional as one can get — the Do Si Do.

Any true square dancer worth his salt could do the movement smoothly, staying on the beat of the music, helping the girls as they



twirled into the start of the pattern then moving back and forth across the perimeter of the working circle and finally ending it all with a courtesy turn then moving on to the next couple to repeat the action.

A Toughie To Do Correctly

Actually, if the movement were introduced as a new basic today, it would probably be considered rather difficult. It contains few if any of the actions we find in today's choreography and yet, when one does Do Si Do, he has no doubt that he's truly dancing.

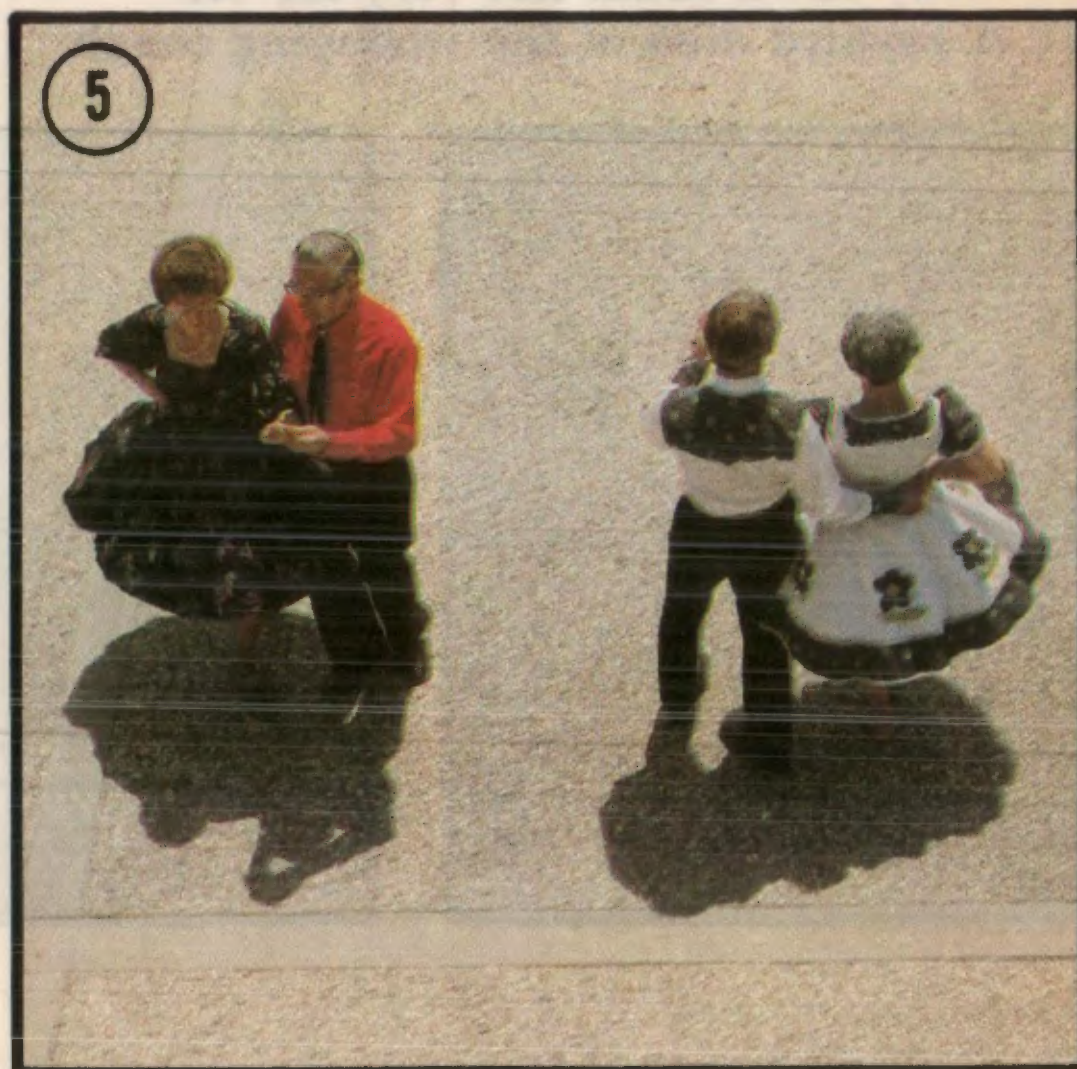
Let's take a look at the pattern. Start with a circle of four dancers (see cover). On the



command, the ladies release hands with their partners, momentarily retaining their corner's hand as they right face turn in four steps (1) to the opposite side of the ring (2).

Giving their original partner their left hand, the two dancers turn around each other and then head for their corner (3). Turning their corner by the right they head back toward their partner (4) and finish the movement with a courtesy turn (5).

Unrushed, and moving to the beat of the music, the Do Si Do takes 16 steps to complete. You might try the figure sometime. It's challenging. □ □ □



As I See It, *continued*

THE STORY GOES that in the late 1940's, the late Dr. "Pappy" Shaw and Dorothy Shaw were guests of honor at one of those fabulous early square dance festivals. Whether it was actually a festival or just a big Texas square dance is relatively immaterial to the story, but the fact that this couple from Colorado who had been making square dance history were taking in a Texas square dance party was significant.

Dr. Shaw, since the close of World War II, had been touring with his Cheyenne Mountain dancers, first to the east coast then to the west showing the true American Folk Dance and introducing the joy of dancing to thousands wherever they went.

As part of his show, his young dancers would do a do si do — as we pictured it just on the preceding pages. Now, here in Texas, the Shaws were being shown a different do si do. From a circle (6) of dancers (usually a square of eight) the caller would call do si do. Immediately, and usually with great gusto, the dancers would turn their partner by the left (7), then turn their corner by the right (8). Returning to their partner they would turn by the left again (7), then corner right (8), and continue (7), (8), (7), (8), etc. until instructed by the caller to "Turn her 'round and promenade eight." All the while the dancing was going on, the caller would call patter:

**'Way down south not very far off
A Jaybird died of the whooping cough**



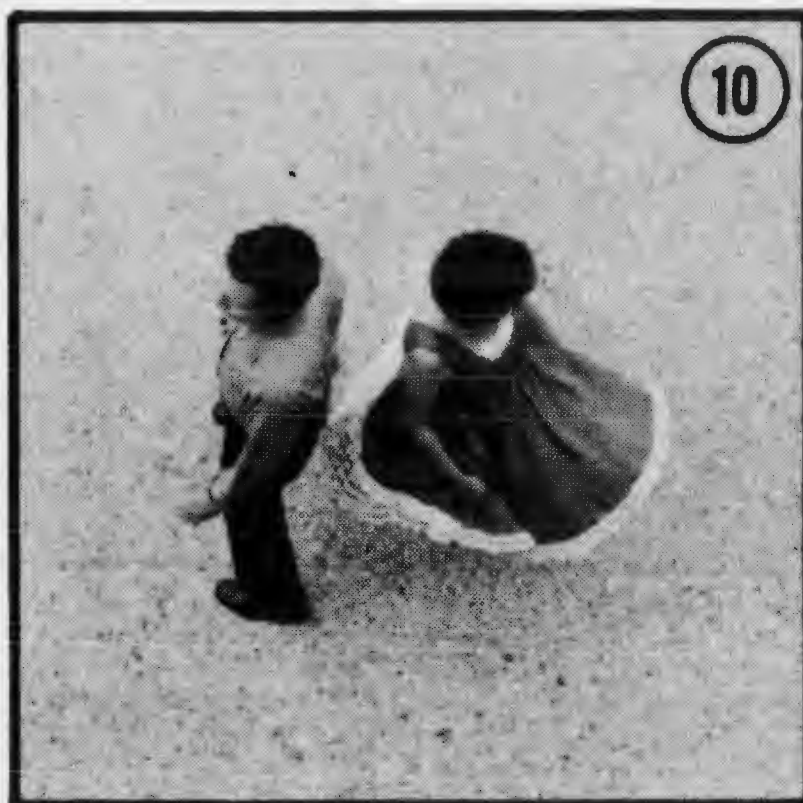
**He whopped so hard with the
whooping cough
That he whooped his head and tail right off
Promenade!**

Or

**A big pig rooting out a little tater row
Granny will your dog bite?
No, chile, no!
Promenade'**

One caller we knew specialized in Burma Shave sign jingles and as the dancers went back and forth between partner and corner, over and over again, our friend, Terry Golden, might go through half a dozen or so.

There was also the caller who prided him-





self on knowing all 20 or more verses of the Walrus and the Carpenter and could be counted on for a good 5 minutes of patter while the dancers dutifully cut their figure 8 patterns on the floor. In fact, the story goes that the dancers were so well indoctrinated in keeping the pattern going until told to promenade that at one dance the caller called "do si do" then fell down and died on the spot. The dancers, not knowing what to do to change the situation, simply kept dancing until early the next morning when they had completely worn through the floorboards and disappeared into the sod beneath the barn.

A Different Do Si Do

Getting back to Shaw and his reaction to a *different* do si do, "We already have a do si do" said "Pappy." "I suggest that the one we have been using be referred to as the Northern do si do and, from this point on, this beautiful pattern we have witnessed for the first time here in El Paso, shall be called the Do Paso." And so it has been ever since. Today, the pattern has been simplified a bit to—turn partner left and corner right, then courtesy turn your partner or follow the next command.

Along the line, particularly during the period of square dancing's *awakening*, many variations of the do si do were introduced. There were the do si do "in the good old mountain style," do si do with a scoopsy doopsie (a what?) and a Cowboy do si do, just to mention a few.

Of course, if you hail from up around Portland, Maine; Troy, New Hampshire, or

somewhere in upstate New York or, for that matter, in most spots of New England and the east coast, a do si do was a different animal altogether. As a matter of fact, going back to that friend we were talking about on page 7 who knew one movement in all of square dancing — the do si do — this was the good old back-to-back movement where two facing dancers pass right shoulders (9), move to their right behind the other (10) and then back up, passing left shoulders (11) to return to their starting place.

In checking back to some of our early reference material, we find in the 1811 Third Edition of T. Wilson's "An Analysis of Country Dancing" this description, "The Lady at A, and Gentlemen at B, move round each other's situation, back to back; the Lady in the direction C and the Gentlemen in the direction D, forming complete circles around each other, which brings them to their original situations at A, B."

Allemande a Do Sa Do?

Of course the fact that the name for this figure shown in the book was "Allemande" confuses the issue a bit but nevertheless this form of the do si do precedes almost all of our current movements. In order to avoid the confusion with all the different types of do si do's, this figure was named the dos a dos or, as it's called in the contemporary scene, the do sa do.

It just goes to show you, take a simple subject like the do si do and there's just no telling what you'll uncover.



Dancers enjoy the new hall at Sunshine Park.

Active Years for Seniors

WHEN RETIREMENT ARRIVES for some people, it could be classified as "the most active time of their lives," should they happen to be square dancers and should they happen to choose to live all or part of a year in a retirement center which includes the American folk dance as part of its recreational schedule. Square dancing in these locales often begins at 9:00 o'clock in the morning with classes or workshops and then is scheduled during the day at various time slots with different levels of square and round dancing right through to an evening party or club dance.

The numbers of mobile parks, RV centers and permanent home complexes built especially for this type of person seems to be on the upswing. Callers and cuers to staff these locations are more and more in demand. They tend to be very special leaders, as they must give of themselves almost 24 hours a day during the months they head up such a program. Frequently they must be capable of teaching beginners and then working with dancers right through the various plateaus up to Advanced dancing. Cuers are often asked to teach ballroom as well as round dancing, and even occasionally folk dancing. Various special parties and programs concurrent with a retirement center may also fall under their guidance. They must be congenial, have unending patience and good humor and have the stamina to keep up with the demanding schedule. The rewards can be many but they are certainly earned and deserved.

Senior Citizen Centers

Another area which aims its programs at the retired individual is the Senior Citizen Center. Most metropolitan areas have at least one such center, offering a variety of programs in a multi-purpose building. Many of these have discovered the value of including square dancing among their activities.

An example of this is the Las Vegas Senior Citizens Center, Las Vegas, Nevada. Square dances are held three nights a week in a hall which will accommodate up to 20 squares, under the tutelage of Roger Brodeur. Their interpretation of "senior citizen" is quite loose and refers to anyone who is 55 years of age or older or, in the case of a couple, only one must meet this age requirement. Dancing has been going on at the Center since it opened six years ago and some 140 people participate on a regular basis. The Center (as many are) is sponsored by the City of Las Vegas which pays the major costs. Dancers donate \$1.00 on Thursday nights; other nights are free of charge. Round dance instruction is given three times weekly. Snowbirds are welcome anytime.

You might check your own area to see if you have a Senior Center and if it includes square dancing. If not, perhaps you may be instrumental in getting one started.

The RV Operation

Let's take a look at the square dance program in one area. Ruth M. Faucon shares this story with us.

Happiness is square and round dancing at Sunshine RV Park in Harlingen, Texas, with caller, Jerry and Soundra Rash and cuer, Ed and Arline Carter. There is a full dance program with 16 sessions of square dancing, beginner through Advanced II, and nine sessions of rounds, beginner through high intermediate.

Each evening you'll find beautifully costumed dancers making their way to the hall for square and round dancing. All through the season special dances are held on holidays as well as including a Hawaiian Luau, Midnight Dance with Pancake Breakfast, Hobo Dance with Bean Supper, Pool Party, Masquerade Dance and a 4th Sunday Night Jackpot Dance.

A new hall was added to the recreational facilities last fall and accommodates 56 squares. The hall has a parquet floor, kitchen facilities, square dance shop and parking area. Its grand opening took place in January. Money for the construction was invested by the dancers.

The Rashs moved to the Rio Grande Valley in 1977. Jerry calls for winter visitors from November until April and during the summer months he travels, calling in approximately 25 states and Canada. He is owner and producer of Sun Ra Records.

While visiting the Valley in 1977, the Carter's met Jerry and Soundra and joined them in a full-time program of teaching and cueing rounds. Ed and Arline will co-teach the 25th Annual San Antonio Round Dance Association Festival in June but like to leave their summers open to travel and dance, rest and learn for their coming season.



Caller Jerry & Soundra Rash (left) share leadership with round dance teachers, Aline & Ed Carter (right).

The Sunshine RV Park has 982 large sites with full hookups, a swimming pool, spa, laundry, shuffleboard court, pool hall, card rooms, library, telephone room, post office, beauty shop and square dance shop. Sunshine Country Club Estates Mobile Park has 141 lots with a swimming pool and spa, 9-hole golf course and a pro shop.

In addition to square dancing, activities at the Park include yoga and exercise classes, swimming lessons, arts and crafts, movies, ice cream socials, bingo, bike trips, bus tours, church services, bible study and hymn singing, ballroom dancing and country western dancing. Each Saturday morning there is a pancake breakfast and on the third Saturday there is a craft sale with a sausage and sauerkraut lunch and entertainment.

I've heard that life begins at forty, but I believe that life begins when you retire and learn to square and round dance. So y'all come on down and join me and the others here in "sunshine country" and let life begin for you. That's what happiness is!

An aerial view of Sunshine RV Park in Harlingen, Texas clearly shows the layout of this square dance haven.



Retirement Square Dancing . . .

. . . 1983

HERE IS A LIST of locales where square dancing is an on-going activity in mobile home parks, retirement communities and permanent or transient RV locations. It includes that information known at press time of this issue. The names of square and round dance leaders have been included wherever possible, as have street addresses. Readers are invited to send in updated or corrected information as they know it. The list will be kept on file and will be printed in the magazine at least on an annual basis. Please send any information to the attention of **SQUARE DANCE RETIREMENT LISTING**. For additional information and to check on current operation, please write directly to the location listed.

ARIZONA

Casa Fiesta Travel Trailer Resort, 750 W. Baseline Rd., Tempe 85283 (Russ Hansen/Grays)

Countryside, Apache Junction (Dale Casseday)

Cypress Estates, 3030 E. Main (Gaylon Shull)

Dreamland Village, University & Recker Rd., Mesa (Gaylon Shull/Betty & Ed Middlesworth)

Fiesta Travel Trailer Park, 3811 East University, Mesa (McDaniel)

Fountain of the Sun, 8001 East Broadway, Mesa (Marlin Hull)

Good Life Travel Trailer Resort, 3403 East Main St., Mesa 85203 (Beryl Main/Brenda & Horace Mills)

Holiday Village, Inc., 701 So. Dobson Rd., Mesa (Beryl Main)

Lost Dutchman Resort, PO Box 919, 400 No. Plaza Dr., 10936 Apache Trail, Apache Junction 85220 (Dale Casseday/Bob & Wilma Anton)

Mesa Regal R.V. Resort, 4700 E. Main St., Mesa (Johnny LeClair/Darlene & Jack Chaffee)

Palmas Del Sol, 6209 E. McKellips Rd., Mesa (Bob Wickers/Skibas)

Rincon Country Trailer Village, 8989 E. Escalante, Tucson (Dave Hoffmann)

Roadhaven, Apache Junction (Claude Ross)

Rock Shadows Travel Trailer Resort, 600 So. Idaho, Apache Junction 85220 (Beryl Main/Horace & Brenda Mills)

Sun City West, PO Box 1705, Sun City 85372 (Chuck Meyer, Larry Ingber)

Sun Lakes, Chandler (Russ Goodrich)

Sun Life, E. University & Hagley Rd., Mesa (Beryl Main/Horace & Brenda Mills)

Sunland Village, Mesa (Marlin Hull)

Towerpoint Resort, 4860 E. Main St., Mesa 85205 (Bob Fisk/Norma & Wayne Wylie)

Travel Trailer Village, 3020 E. Main St., Mesa (Beryl Main/Brenda & Horace Mills)

Val Vista Village, 233 No. Val Vista Dr., Mesa (Gaylon Shull/Antons)

Venture Out at Mesa, Inc., 5001 E. Apache Trail, Mesa (Bob Wickers/Antons)

CALIFORNIA

Colonial Country Club, 25115 Kirby St., Hemet (Larry Ward/John & Olive Figeira)

Golden Village Adult Travel Trailer Park, 37250 Florida Ave., Hemet 92343 (Ken Bower/John & Shirley Ivins)

Hemet West Mobile Estates, 36505 Florida Ave., Hemet (Kenn Reid)

Leisure Village, Camarillo 93010 (Wyane Simpson)

Leisure World, Laguna Hills 92653 (Herb Leshner)

McCloud Dance Country, Drawer P, McCloud 96057 (Dave & Suzanne Abbott)

Monterey Oaks Adult Mobile Home Park, 6130 Monterey Rd., San Jose (Dorothy Juntti)

Palm Desert Greens, 73750 Country Club Dr., Palm Desert (Dorothy Ganger)

Roadrunner R.V. Park, 2750 W. Acacia, Hemet (Jerry Hamilton)

Sierra Dawn Estates, 950 So. Lyon, Hemet (Shelby Dawson)

Seven Hills Mobile Estates, 3050 Jacaranda Way, Hemet (Nelson Watkins)

Tamarisk Park Mobile Park, 18075 Langlois Rd., Desert Hot Springs (Norm Graham & Bud Garrett)

COLORADO

Fun Valley Trailer Park, Box 208, South Fork 81154 (Pat & Kim Barbour)

Heather Gardens Retirement Village, 2888 So. Heather Garden Way, Aurora (Fred Butts)

Holiday Hills Mobile Home Park, 2000 W. 92nd Ave., Denver (Jack Halfacre)

Lamplighter Mobile Home Park, 9100 Tejon, Denver (Bob Stewart)

Vallecito Resort, 13030 County Rd. 501, Bayfield (Nate Bliss/Bausches)

FLORIDA

Brookridge Mobile Home Park, W. Highway 50, Brooksville (Al Savary)

Citrus Woods, Plant City

Clover Leaf Farms Mobile Home Park, 900 U.S. Hwy. 41 N, Brooksville (Al Savary & others)

Crystal Bay Travel Park, Palm Harbor (Larry Prior)

Dunedin Beach Travel Park, SR 52 on Hwy. 19, Port Richey (Larry Prior)

Foxwood Estates, Lackland Gold Coast Park, 34850 S.W. 187th Ave., Florida City

Hacienda Mobile Park, 1700 Grenada, New Port Richey (Larry Prior)

Heritage Estates, Hwy. 44, Wildwood (Wally Schultz)

Indian Creek Park, 2121 San Carlos Blvd., Fort Myers Beach 33931 (Ray & Eva Quade, Don & Loretta Hanhurst, Dale Bissey)

Oak Springs Trailer Park, South of SR-52 on Hwy. 19, Port Richey (Larry Prior)

Royal Colonial Mobile Home Park, 14850 S.W. 280th St., Homestead

Strawberry Squares, 4401 Boot Bay Rd., Plant City, 33566 (Various/Byrdie & Marty Martin)

Sun N Fun Resort, 7125 Fruitville Rd., Sarasota 33582 (Lee & Fran Syckle, Bud & Guy Swisher)

Sunrise Village Mobile Home Park, 14500 S.W. 280th St., Homestead

Tideview Estates Mobile Home Park, Hwy. 301, Ellenton (Larry Prior)

MONTANA

Lionshead RV Resort and Dance Ranch, West Yellowstone 59759 (Various)

NEW JERSEY

Leisure Village East, Bricktown (Don Kean)

Original Leisure Village, Lakewood (Roy Keleigh)

NEW YORK

Leisure Knoll, Ridge, Long Island 11961 (records and tapes)

NORTH CAROLINA

Big Willow Campground, Rt. 4, Box 424, Hendersonville 28739 (Gordon & Edna Blaum)

PENNSYLVANIA

Cherry Ridge Campgrounds, R.D. 2, Box 80, Honesdale (Various/Ed Shearwood)

SOUTH CAROLINA

Ocean Drive Square & Round Dance Resort, 416 Main St., Ocean Drive Section, North Myrtle Beach (Tony Oxendine)

TEXAS

Alamo Palms Mobile Home & R.V. Park, 1341 W. Business Hwy. 83, Alamo 78516 (Ralph Silvius/Clark & Ginger McDowell)

Alamo RecVeh Park, West Expressway 83, Alamo 78516 (Ralph Silvius/Clark & Ginger McDowell)

Bentsen Grove Trailer Park, Mission (Glen Zea)

El Valle Del Sol, Alamo (Jerry Haag/Noakes)

Ilano Grande Park, Weslaco (Gene Trimmer)

Fiesta Village, S. Stewart Rd & Expwy. 83, Mission (Nate Bliss)

Fun N Sun RV Resort, PO Box 843, Helen Moore Rd., San Benito 78586 (Chuck & Peggy Bryant/Ted & Barbara May)

Mission Bell Resort, PO Box 1467, Mission (Nate Bliss/Dot & Dingie Wheeler)

Pharr South, 1402 So. Cage Blvd., Pharr 78577 (Gary Shoemake/Dingie Wheeler)

Sunshine RV Park, 1900 Grace Ave., Harlingen 78550 (Jerry & Soundra Rash/Ed & Arline Carter)

Tip-O-Texas R.V. Village, Rt. 1, Box 301 D, Pharr (Gary Shoemake)

Tropic Star, 1401 So. Cage, Pharr 78577 (Jerry & Sherry Haag/Glen & Mary Nokes)

WASHINGTON

Riley's Aqua Barn Ranch R.V. Park, 15227 SE Renton Maple Valley Hwy., Renton

MEXICO

Las Palmas Trailer Court, Mazatlan

San Jose del Tajo Trailer Park, PO Box 31-242, Guadalajara, Jalisco

fashion
feature



LADIES ON THE SQUARE

Fashions for a Beginner Class



CALLERS AND CLUBS which sponsor beginner classes can do their dancers and the square dance activity in general a great service by offering suggestions about square dance attire to the newcomers. The first view a beginning dancer often will have of costuming will come from two silent sources: Square dance friends who bring them into class, along with angels who dance with them, and the club caller and spouse. Nothing need be said about the clothing. These initiates will see what is worn and these first impressions may be lasting ones. It behooves the experienced dancers and teachers to dress appropriately, probably rather conservatively for classes so as not to frighten people away by the potential cost of costuming.

Beyond dressing correctly, the caller and club can offer practical suggestions to the new dancers, including addresses of local square dance shops, fabric stores and mail order houses (found in square dance publications). Those who sew may find time to hold a get-together to help the ladies learn how to design a square dance dress or make a man's western shirt.

Another good way to provide information is through a bulletin board with fashion ideas pinned on it. Change the material periodically and always provide pencils and paper to copy down ideas. Articles clipped from square dance magazines, patterns tacked up to copy, helpful hints, photos of attractive dresses are but a few of the ideas which might be in-

Take an idea, mix it with a creative ability in both art and sewing, give yourself plenty of time and you just might create a dress as unusual as that of Vicky Williams of Wellington, New Zealand. Vicky traced illustrations from six different books, carefully interweaving the pictures together. This transfer was then ironed on to a white crepe dress she had made as a border design on both the skirt and the sleeve. Next, the pictures were painted with Tri-Chem liquid embroidery. The painting took all her free time during a six-months' period. The sleeves and hemline were bound with white bias binding, top-stitched on the sewing machine. The dress has been successfully machine washed several times. Our congratulations to Vicky on this lovely dress and on her upcoming wedding.



cluded to assist the new dancer.

Not to be overlooked is a fashion show held during one class night. Timing is important. Let the new dancers become thoroughly imbued with the joys of dancing before you tackle the clothing end. In the early stages of their lessons, the instructor will have told them what to wear, i.e., long-sleeved shirts and shoes with nonmarking heels for the men; full or easy skirts for the ladies and flat or low-heeled shoes. This attire will take them through several weeks of dancing. Some of them may begin to appear in square dance clothing even before it is suggested. All to the good. This may be your clue to present a fashion show before a wrong turn about what to wear is taken.

A Fashion Show

Here are some ideas for a show. They are only suggestions and barely scratch the surface of what can be done. A great deal will depend on the time you have to plan, the number of people you have to work with, the length of the show (keep it on the short side), the hall you use, etc.

Contact members of your club and ask them to participate. Have several ladies and gentlemen model. Check their outfits ahead of time and aim for variety. Show various types of skirts, one and two-piece dresses (explain how two blouses can be worn with the same skirt, giving a totally different look), aim for different sleeves, variety in trims, and so on. This will not be the time to go into details of sewing but it certainly is the time to talk about the importance of proper fit of a dress and length of a skirt. A lady's thigh and the back of her knee, unless she is very young or is in very good physical condition, is not the most attractive part of her anatomy. If you doubt this statement, get someone to take a photograph of that part of your body and take a look. If the skirt touches the knee, it hides that portion of the leg. A knee-length skirt also gives enough material and fullness for beautiful skirtwork on the dance floor. Obviously the height and build of a lady will help determine her correct skirt length but a gracious length is something the caller and spouse can make new dancers aware of. Too often today, too short square dance skirts are worn and many snide remarks of ridicule have been heard from nondancers.

A fashion show is a good time to talk about types of fabrics and to point out the easy care of today's materials.

Underpinnings

Don't overlook the importance of underpinnings, i.e., pettipants and petticoats. You can have fun with your fashion show by displaying costuming from the inside out. Ask one or two ladies who are trim, and not easily embarrassed to be seen in underpinnings, to dress in pettipants and petticoats. Have each wear a camisole for decorum. Demonstrate the propriety of pettipants and the beauty of a full petticoat. You might want to actually "construct" a costume on a model. Start with her in pettipants (and a camisole); add a matching petticoat; then a dress. Try the dress without the petticoat and show how limp and unattractive it becomes. Add a pair of square dance slippers and you have a well-dressed square dancer. When you talk about the underpinnings, explain the different styles, costs, etc., and tell briefly what can be made at home.

If you have a square dance shop (or shops) in your area, you may find they are willing to participate. After all, here are potential customers. If they do, ask them to show their workshop-type outfits. Keep fancy dresses to a minimum. There will be ample time to go into these later on. Aim for as much variety as possible, in the size of your models, in the types of clothing and in manufactured and home-designed outfits.

You'll be pleasantly surprised to find that the men in the class will enjoy the fashion show as much as the ladies. After all, who doesn't enjoy seeing a lovely, well-dressed lady? However, do include some of the male members of your club to model square dance trousers, shirts, ties, boots and perhaps even one western suit. Let the men see what pleasure lies ahead for them with their square dance costuming.

If you have time you might want to include a brief look at the history of costuming, having some club members model a floor-length dress and so on. You may be able to include only some of the suggestions given here and you may have others of your own. Whatever you do, put your best foot forward and you'll find your class will emulate you in years to come.



Sound Check

PRIOR TO A SQUARE dance it is common practice to check the sound system to be sure that the caller can be heard in all areas of the hall, and that there is an acceptable balance of voice and music. But how many people monitor levels to make sure the combination of calling and instrumental is not breaking the sound barrier and perhaps, in the process, unmeaningly causing ear damage?

According to the U.S. Department of Labor Noise Regulations, each time the ear is assaulted by loud noises, some of the delicate hair cells in the cochlea are torn away. Since there are thousands of hair cells, there is no obvious hearing loss at first. But keep up that kind of abuse for years and the damage becomes apparent and permanent. According to the typical sound levels chart any sound above 90 decibels is considered unsafe.

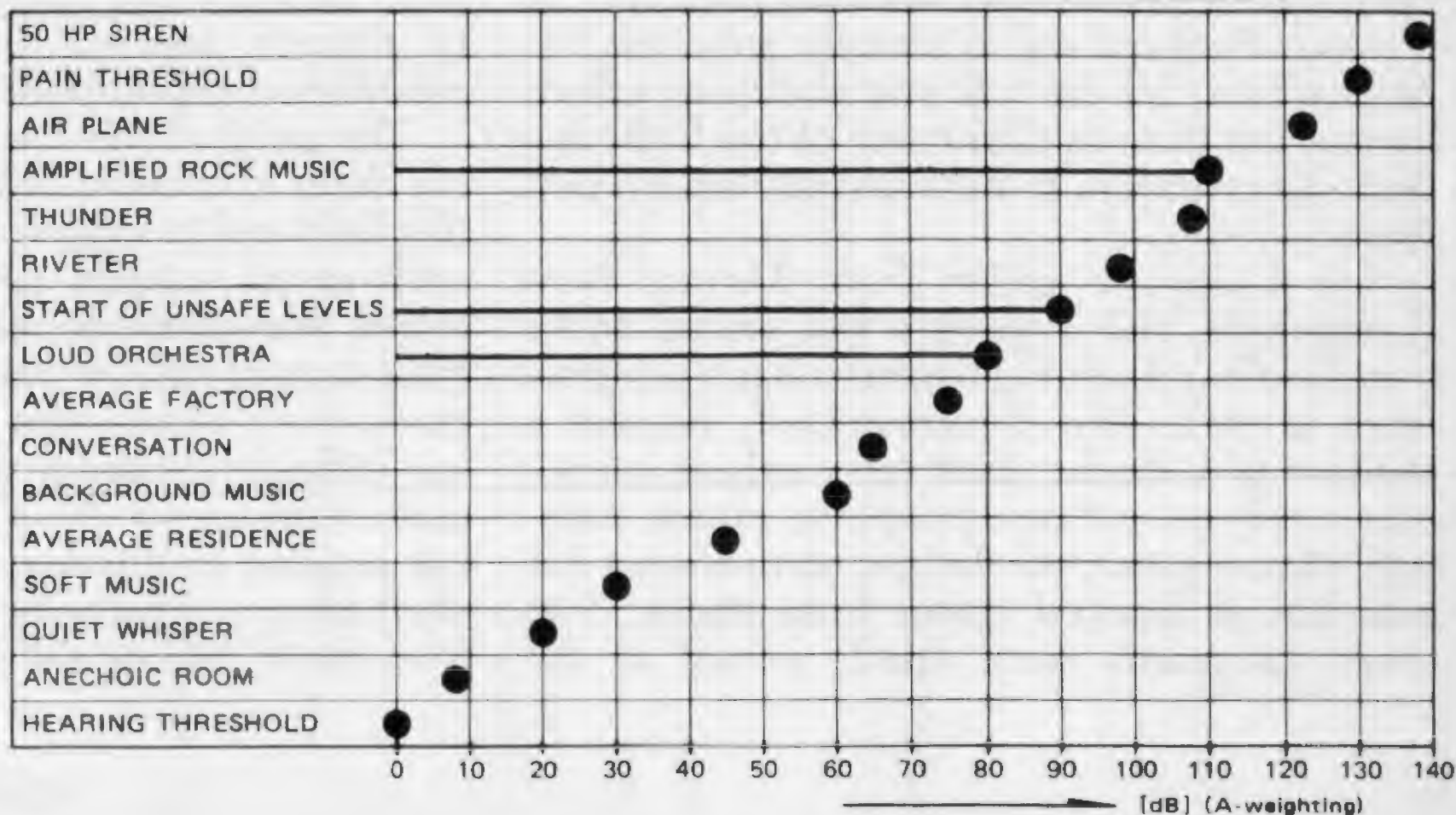
If this is the case, it is obvious that combined sounds in a square dance hall should be kept at a comfortable level below the 90 decibels mark. And it is because of its importance that Alta Lisonbee of Ashland, Oregon, drew to our attention the remedial fact that sound

levels can easily be measured with a Sound Level Meter available at any Radio Shack for \$29.95, a small price to pay to protect the hearing of dancers. Alta did considerable checking with a sound level meter before telling us her story, which began when her ear doctor told her that the excessive decibels at square dances were damaging her ears. Here is part of Alta's plea for more careful attention to sound.

"My husband and I love square dancing. We love the people and the challenges and the exercise but since we like to go dancing at least three times a week (it's our exercise program), we are exposed to a considerable number of hours of very loud music and calls. We've asked various callers to lower the volume but they don't seem to want to change it (although it is in the danger zone) and even though practically everyone says it is louder than needed. As you can see by the chart a loud orchestra is still below the unsafe level and yet most of the time callers will be as loud as amplified rock music. My point is that in checking noise levels with a sound level meter, the sound was almost always above the safe levels. I am sure callers do not intentionally wish to damage people's hearing but we know many square dance dropouts who say the music is too loud, gives them a headache etc., not realizing the possibility of actual ear damage. We don't want to be dropouts. We love square dancing but our hearing is important too."

Point well taken; hearing is important, and listening is certainly an integral part of square dancing. Callers and those who "sound" halls, take heed.

The Realistic Sound Level Meter (pictured above) comes with a complete instruction book containing a wealth of information including this graph to which we have added lines for illustration purposes.



Let the CLASS Fit the CLUB

by Jim Mayo, Hampstead, New Hampshire

FOR SEVERAL YEARS NOW I have been hearing complaints from all quarters that people are dropping (or being driven) out of classes. This is often true and I have heard a large number of explanations as to why — ranging from “the Callerlab levels” through “poor teaching” to “unfriendly clubs.” Many have also said we must provide less complicated programs so folks don’t have to spend so much time learning. The purpose of this article is to share my experiences and to offer recommendations for solving the problem of dropouts, or “pushouts,” as Jack Lasry has so aptly named them.

Taking the Fun Out of Learning

Learning used to be the most fun of all square dance experiences. The problem arises when, working against a deadline, we try to teach too fast. That’s why people leave.

The obvious is to settle for less — perhaps teach only the 48 calls in the Callerlab Basic list during the first season. Many are urging us to provide easier programs so new dancers have a place to dance comfortably after only 30 lessons. Perhaps we’ve already gone too far. At any rate, let me tell you about my effort, during my time as Chairman of the Callerlab Basic Committee, to demonstrate such a program.

Joe Casey, a caller from Dover, New Hampshire, and I spent a full season and a bundle of bucks trying to start a Basic program from scratch. We demonstrated, beyond a shadow of a doubt, that busy callers cannot effectively recruit new people to square dancing. At one point, we did get up to almost five sets but it tapered down from there. Two other programs were tried, aimed at the

dancer who wished a less demanding program. The refresher or reentry program recruited 25 sets the first year, spent five years working its way down to six sets and folded for lack of economic viability. The other, a summer program for new graduates, started with about 15 sets and tapered out of existence in the third year.

Just Didn’t Work

My program, the Pondarosa Partners in Schenectady, NY, Dallas Tinling’s group in San Diego and Jack Murtha’s in Yuba City, CA, have, at best, failed to grow and mostly tapered into nonexistence. In mine, the inadequate dancers who danced poorly at every level stayed and eventually drove out the people that we thought should be served by a Basic program. It is worth noting that not all of the effort was wasted. Many dropouts returned to regular programs and some class graduates were saved by the more gradual transition into club dancing that these programs offered. It should be noted that all had good facilities and callers with a commitment to dancer success in addition to well-established reputations.

The point of this background is to support my claim of knowing what is really going on in this field and to suggest we put aside what we wish could happen and deal with the real world. We will not be able to create the kind of mass-appeal square dance program we have envisioned. Many who have made it through our difficult initiation rites have no desire to make it easier for those who follow. Haranguing articles in this and other magazines will elicit a few sympathetic statements of support from those, like myself, who enjoy dancing as

much as square dance geometry, but it will not make significant progress toward achieving that goal.

Lest my attitude seems totally gloomy, I do have a course of action to recommend. What we need throughout the country is a dance program based on what our class graduates really know, or to provide a class based on what the club program requires. If they are to join a Plus group, more than 50 lessons are necessary. If the club dances at MS, a 42 lesson class is adequate. If we only provide 30 lessons, we will have to provide Basic level dancing or face the continued loss of graduates and consequent shrinkage of future classes. There is abundant evidence to support these observations. We now have all the levels we need — our problem is we are not matching our teaching to our dance programs.

Two Alternatives

We must urge clubs to sponsor longer classes or provide intermediate dance programs. I have no quarrel with clubs that dance at the Plus level, or the Advanced level, if we provide a comfortable way for new recruits to acquire the necessary skills. No single program will suit the whole country. A program sponsored by several clubs as a transition to club dancing would have no trouble succeeding but the clubs (at least those I've talked with) don't want this method. However, the potential for success of such a program has recently been demonstrated in South Florida (see SQUARE DANCING Jan '83). The classes are run by callers who are free to change the duration and content of the class if necessary. I am told that in and around San Jose, CA, classes (and club programs) run all year offering classes of 50 weeks. These appear adequate to reach what some have called a "soft" Plus level which is common at dances in the area. I understand that these classes are large compared to ours in New England and that survival rates are better.

Experienced callers from areas where callers run classes tell me I should be a leader and insist on the clubs changing their ways. This view is unrealistic and undemocratic, and yet we must find a way to introduce dancers to square dancing that does not require sponsorship by clubs now dancing at levels beyond the material the class is taught. It may be that we must wait until those clubs go out of business for lack of new members so that callers can start over with a more sensible approach. I hope not.

THE SEARCH

FOR A SOLUTION

JIM MAYO, AN EXPERIENCED VETERAN of many years of calling and teaching and the first General Chairman of Callerlab, takes a long, hard look at the square dance program as it exists today. While he quotes experiences in other areas, as well as in his own, his personal experience is largely reflected in this report. Whether the views more aptly describe a local situation rather than an overall report remains to be seen. While the findings indicated may be gloomy, they do reflect what Jim has experienced and for that reason, we would like to act as a sounding board for other parts of North America and for dance groups overseas. Jim lists some possible remedies. If your area is experiencing some of the same problems, would these remedies that Jim suggests apply for you?

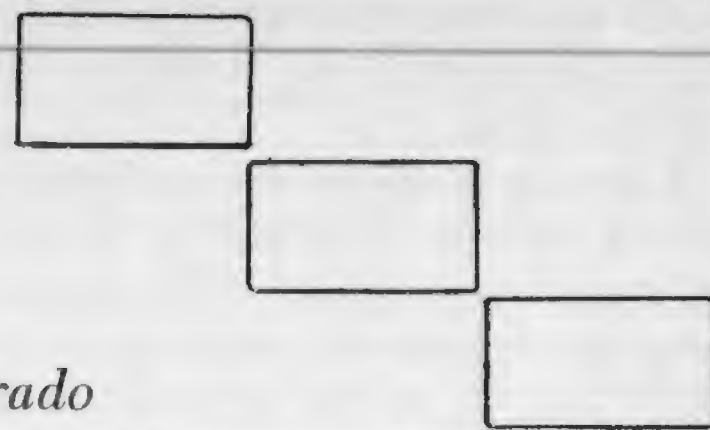
In an activity that has changed considerably over the years and in which the possible list of movements a new dancer may learn has been continually extended, it is impractical to believe that other aspects of learning must not change also. If, 10 years ago, we had a workable list of 75 basics (not in family groupings) that could be taught and *learned* in 30 lessons and today we have almost 100 teaching units that boil down into 68 basic family groups, isn't it reasonable that we must go in one of two directions? Either we *must* extend the learning period (perhaps to 41 class sessions and one year of dancing) or come up with a more realistic Mainstream (if you will) that more closely parallels the old 75 basics and takes less learning time.

The problem is not so much that we have all of these basics that make up so many different levels or plateaus, as much as it is an unrealistic attitude that makes us feel that for some reason or another, new dancers *today* can learn quicker, be sharper and advance more rapidly than their predecessors. They can't. Enough time and editorial space has been spent in recent years to resolve all of this. It's time we came up with a solution. However, any solution will require a change in viewpoint and an overwhelming desire to make it work.



MOSTLY MODULAR

by Cal Campbell, Ft. Collins, Colorado



THUS FAR IN THIS SERIES whenever zeros have been presented, they have always been true zeros. This meant that at the end of the zero everyone was always returned to the same formation, sequence and partner relationship (FSR). Some zeros returned people back to the same geographic location, some zeros flip-flopped the set, and some zeros rotated the set like it was on a lazy Susan. In each of these cases the important thing was that at the end of the zero, the same people were on the inside of the set and the same people ended up on the outside of the set and the original formation was restored.

The definitions associated with FSR may be a little hard to understand, but if you take the starting and ending positions of each of the zeros below and look where each of the head and side people finish the zero, you should be able to get a visual picture of what the terms mean. Spot the head man and his partner and the side man and his partner. At the end of each zero these four people will be in the same relative positions to each other.

Geographic Zeros

ZB-ZB

Swing thru
Girls trade
Box the gnat
Right and left thru

ZL-ZL

Star thru
Dive thru
Right and left thru
Pass thru
Star thru

Flip Flop Effects

ZB-ZB

Eight chain three
Trade by

ZL-ZL

Pass thru
Tag the line in
Box the gnat
Right and left thru

Rotation Effects

ZB-ZB

Swing thru
Men run
Bend the line
Pass thru
Wheel and deal
Centers pass thru

ZL-ZL

Pass thru
Half tag the line
Swing thru
Walk and dodge
Partner trade

This is a handy piece of knowledge because if a zero always puts people back into the same relative position to each other then, if a zero works from one eight chain thru formation, it should work from any eight chain thru formation with a similar boy-girl relationship. This means that ZB-ZB labeled zeros can be used any place you have an eight chain thru formation with the normal partner setup with the girl on the boy's right. The same idea applies to ZL-ZL labeled zeros. They will work for any facing line of four where the usual boy-girl-boy-girl line is found. This knowledge can add considerable variety to routines you may already know. Let's take an old square dance pattern known as the "Chicken Plucker" to illustrate.

Heads square thru four — ZB
Right and left thru*
Dive thru
Pass thru*
Right and left thru*
Dive thru
Pass thru* — ZB
Left allemande

As you can see, this routine is a combination of a setup to a zero box and a true zero. Callers usually called the zero module at least twice and the dancers would eventually arrive back to their corners breathless. It's a good routine because the pattern has the people dancing with everyone in the set at one point

or another. Notice something else. At each point where there is an asterisk (*), the set is in a normal eight chain thru formation. You can plug in any true box zero at these points and at the end of the zero the FSR will be the same as when you entered the zero. Notice that I didn't claim that everyone would be back to the same geographic location. Take the above ZB-ZB modules and plug them in the

"Chicken Plucker" and you can create several totally different dances. In fact, the rotational effect zero will completely change the feeling of the dance.

Before you get too carried away with this idea you should be warned that not all zeros are true zeros. Next month we'll discuss technical zeros and suggest a labeling method to separate the two.

ADVANCED DANCING

by Bill Davis, Sunnyvale, California

ONE OF THE TOUGHEST PROBLEMS that I encounter in trying to provide responsible leadership is resolving the conflict that arises when people of differing capabilities are involved in learning to square dance. In a nutshell, because today's square dancing is a learned skill, and because different people have different capabilities and motivation, any group results in a spectrum of skill level ranging from the very good to the very poor. The question for those having some leadership impact within a particular group is how to handle specific situations to accommodate dancers at the extreme ends (very good and very poor) and still preserve the overall best interest of that particular group. More specifically, it often comes down to: Should people at the extremes be excluded from the group? If not, why not? If so, how?

In the abstract it is possible, even easy, to adopt a particular philosophy. There is the charitable attitude: Don't legislate or discriminate against anyone who demonstrates a sincere desire to participate. There is the "enlightened judge" mode: Take responsibility for making a judgment on how to accommodate the extreme and implement that judgment. There is the parliamentary method: Use a voting system from majority-prevails, to blackball, to decide on accommodation. Or adopt some combination of the three.

I have seen all of these philosophies tried, both casually and strictly. Some work better than others — depending on group situations. None are perfect. Examples of unfortunate

results can be found for every case. The most philosophically appealing stand, to me, is the charitable position. However, it has its pitfalls. Its appeal is that no one is excluded and, equally as important, no one has to tell someone they are excluded. The problem is that the best interest of the whole group may not be served. The result can often be the demise of the group. Extremes present problems.

The very skilled dancer can present a problem if he tends to be demanding. He can, by continual pressure, influence or become the leader and impose his own demanding standards on the group.

The problem imposed by the poorest dancer in the group is more common. The problem is real. It is not a useful answer to say that if the people in the group would act with maturity and charity, everything would work out. In real life people are not mature and secure. Nothing new or startling here! The problem is not confined to level. It occurs at all levels. It tends to be more visible at high levels, I suppose, but that may be due to the fact that groups tend to be smaller.

The poor dancer is a problem at any level because square dancing is a group activity and all must contribute for a square to succeed. Some might say, "Go back to the fun of the forties where the choreography was so bland that literally no one failed to succeed (or at least his failure did not cause the others to fail also)." Well, no one is conspiring against groups of that style. The fact that not many exist, and that the majority are doing other

things, suggests that there is no turning back.

It is not even enough to point out that a truly secure dancer can tolerate his time in the barrel with the poorer dancer, helping that dancer to gain ability and pleasure. We often hear the comment "I would just like to go and dance and do my thing." Interestingly enough, it is the very good dancer who, typically, has the greatest tolerance for the poorest. This is partly because the very best dancer is often secure in his own ability, but it may also be that he can better afford the possible lost time spent with the poorer dancer. That is, the average dancer often counts it as lost time when he continually breaks down in a square with the poorest dancer.

The problem for the leader(s) is that human nature, being what it is, the poorer dancer will literally drive the other dancers away. They just won't come back rather than come and

refuse to dance. Those who leave may not even articulate their action. The reason that this is a problem to responsible leaders is that most have seen one-time poorer dancers change—improve with time and training.

Now, if you were looking for answers, I must disappoint you. I have none. I am seeking. It would be convenient if all poor dancers were aware. It would be refreshing if all good dancers were humble. It would be great if we did not have these problems (real or imagined). My own view is that I do not want to deny anyone a chance. I do want to teach and call square dances. Clearly, as in all things, one must compromise and come to an accommodation. Everyone must decide where that is for himself. It is my view that the more selfless the accommodation, the better, in the long run, for square dancing, and hence, for the individual square dancer—you and me!

SCHOLARSHIPS — 1983

The 1983 caller school season will soon begin and The Sets In Order American Square Dance Society is once again pleased to announce the awarding of full and partial scholarships.

The selection of a limited number of men and women from the many deserving candidates is always a difficult task for the Scholarship Committee. It is sincerely hoped that each applicant will one day be able to fulfil the desire to attend a school to further his or her square dance calling knowledge and leadership ability. Good luck to all of you!

The 1983 SIOASDS Scholarships have been awarded to:

Hardy Rothrock, Opelika, Alabama
Jon Sanborn, Salinas, California
Frank Gatrell, Cortland, Ohio

Tim Glendening, Ord, Nebraska
Carl Dougherty, Fresno, California
Judith Hogan, Rhinelander, Wisconsin

EXPERIMENTAL NOTES

Compiled by Ray Rose, Van Nuys, California

CHASE THE TAG: From couples back-to-back: The right-side dancers turn back, the left-side dancers fold behind, all double pass thru. End facing directions can be added. (Possibilities are Chase the Tag Right or Left, In or Out, also Chase 1/2 Tag or Chase 3/4 Tag.)

From a static square: **Heads square thru . . . touch a quarter . . . walk and dodge . . . Chase The Tag Right . . . boys cross run . . . bend the line . . . slide thru . . . left allemande.**



The BIRTH of a HALL



Bill Obert

NEXT SEPTEMBER 9 and 10 will see the opening of the Yellow Rock Square Dance Hall in San Marcos, Texas. Caller, Bill Obert, and his wife, Helen, have been dreaming, planning, working, working and working to make this square dance location a reality.

Bill has been calling for about three years and he and Helen have been dancing for more than 12 years. Over a year ago they decided to build a hall on their property in San Marcos. The plan was to construct a building which would hold 30 squares but have "room to grow" as the need arises. September 18, 1982, a progress dance was held in the "just begun" building. Another progress dance is scheduled for the spring of 1983. And then, ready or not, the hall will officially open in September with a gala weekend dance to include callers Pat Barbour, Clay Hoge and Bob McVey and cuers, Anne and Charles Brownrigg. In the future the hall will be available for others to rent and the Obert's will be booking callers in for special dancers which they will host. In addition, a Mainstream dance will be held each Sunday evening with area callers invited to call.

Eventual plans call for an RV campground on the property and an extension on the hall to enlarge its capacity. There will be 4,200 square feet of parquet wood dance floor, with seating off the dance floor, a kitchen and restrooms. The Obert's hope to have the hall acoustically sounded for callers and will be consulting various callers for assistance in this aspect.

In the future, if you're traveling south on Interstate 35 through San Marcos toward San Antonio, just take the exit mile marker 200,

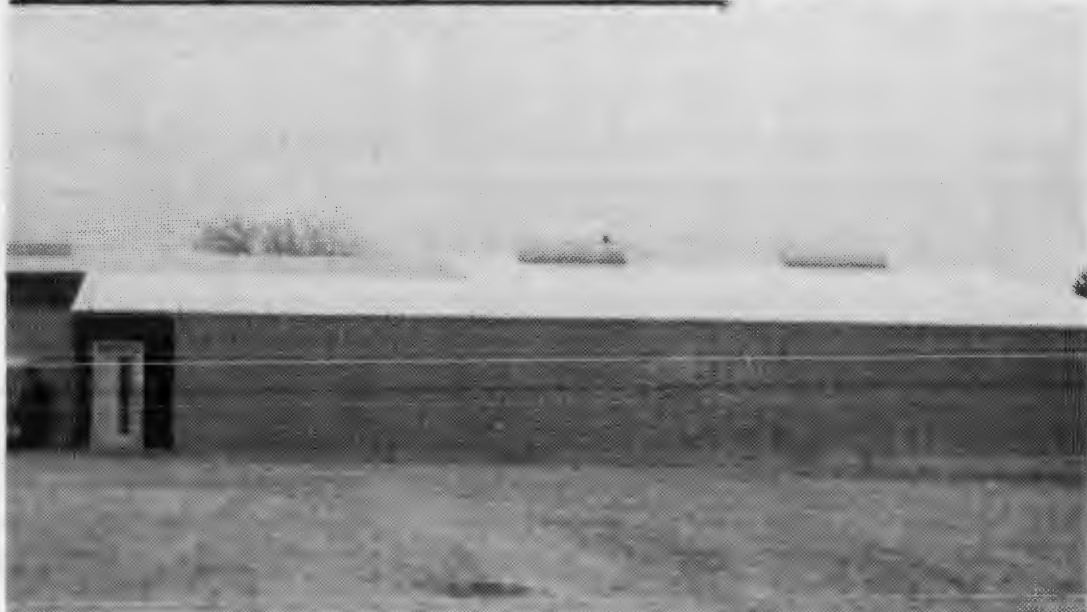
turn left on Center Point Road, continue over two sets of railroad tracks, right on Hunter Road and you'll be at the Yellow Rock Hall. You'll be most squarely welcomed.



Foundation
ready



Frame
constructed



A home
is born.

TAKE A GOOD LOOK OK

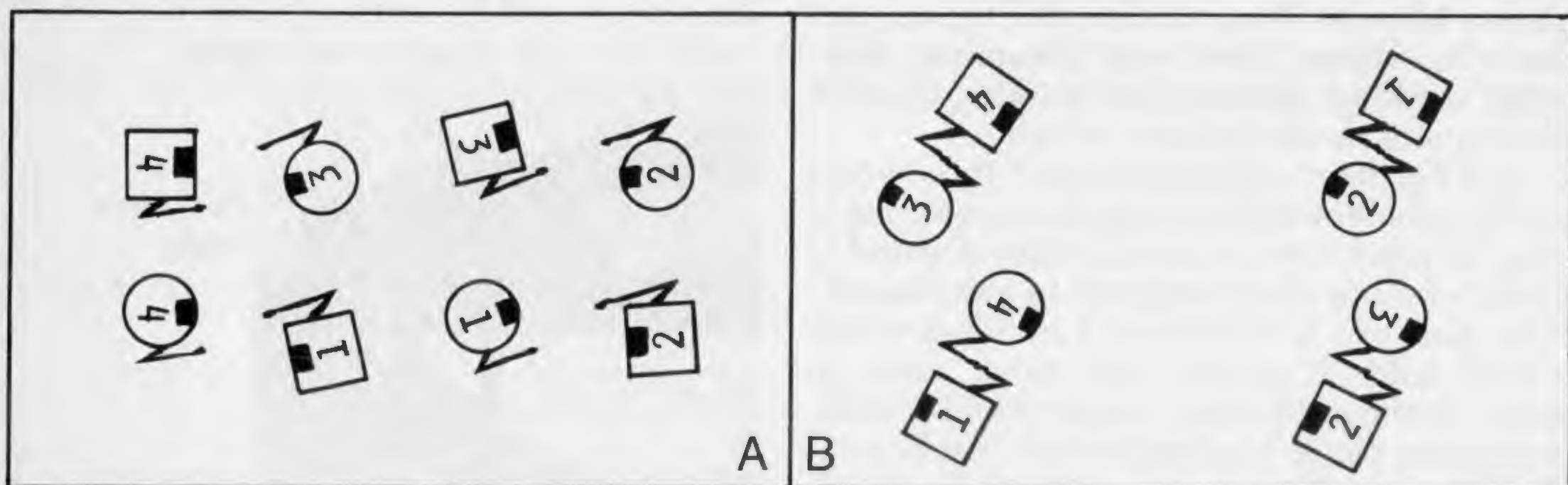
a feature for dancers



JOE

BARBARA

NOT WHAT
BUT HOW TO



BARBARA: With no Quarterly Selections for the current quarter and none slated for the three summer months, Joe and I thought it might be a good time to talk about timing, smooth dancing and styling in general.

JOE: In just looking around we notice that we have a great number of dancers at all levels who can execute a great number of basics but who, for one reason or another, have trouble dancing with much concept of styling.

BARBARA: Now, whether this is due to the fact that there are so many movements to learn during class time or just what, we're not sure, but we do feel that it presents a growing problem.

JOE: Sometimes we feel that the object of dancing has become a race to see who can get from point X to point Y for a left allemande first. The result is that little attention is given to getting there smoothly and with a sense of flowing out of one basic and directly into the next. Square dancing has become a stop-and-

go proposition. Move through one basic. Stop. Do another. Then stop, and so forth. It's awkward. It doesn't flow and it's not dancing.

BARBARA: Part of the time it's a caller problem. The caller may not allow us the time to dance. For example, take forward and back. As we've learned it, it takes three steps forward and touch, then three steps back and touch for a total of eight steps. We've run into a fair number of callers who call "forward and back" then immediately call right and left thru. If what they wanted was a four step movement the call that would trigger this for us would be "balance up and back."

JOE: Just a simple example of flow, with no stop-and-go, would be for the heads to do a square thru (A) and then, blend into the next movement, in this case a swing thru (B), without stopping. These, of course, are elementary examples but in coming months we will cover more on the subject with the hope that it will be helpful.

The Dancers

Walkthru

ONE ALTERNATIVE

FOR YEARS AND YEARS, people traveling to Europe have been aware and made good use of "bed and breakfast" locations or "B & B's" as they are called. These are accommodations in private homes, i.e., bedrooms (generally with bath down the hall) and breakfast provided in the morning. Some establishments have been modest; others have been quite elaborate, being located in large estates or sometimes even in castles.

The bed and breakfast idea has spread over the last several years to other continents. Travelers looking for an alternative to expensive hotels or tired of the all-too-familiar motels have opted for this less formal, more reasonably priced solution.

Listings With Hobbies

Now comes word of a program in Lake Oswego, Oregon, sponsored by resident, Betty Gallucci. Mrs. Gallucci has been working to bring the bed and breakfast idea to the Portland area by publishing a list of people who are willing to open their homes for a fee to travelers. She publishes brochures which are available at airports and metropolitan Chamber of Commerce offices. The interesting part is that the list not only includes the names and addresses of potential hosts, but also includes their hobbies. Being a square dancer, Mrs. Gallucci hopes that traveling and hosting dancers will be matched up, making any visit even more enjoyable. To avoid any problem

people might have about being "ripped off," travelers are asked to give references and either a passport or drivers license number when applying for a bed and breakfast accommodation.

Potential Problem Solver

It is easy to see how such an idea might be carried even further. At some recent large conventions all close-by hotel/motel space was snapped up, leaving late registrants few options as to where they might stay. Bed and breakfast housing could be an answer. It could benefit both sides, host and guest, by furnishing remuneration for the "lessor" and reasonable costs for the "leasee." In addition it might well be the springboard for new-found square dance friends.

Travelers from overseas — Europe, Asia, Australia, etc. or from the North American continent going overseas might eventually find a chain of square dance bed and breakfast locales. The lower rates might be the key which would open doors for vacations to those who previously were not able to afford it. Conversely, if it's feasible it might provide some income to those who could well use it.

Obviously, statistics and problems would need to be tackled and worked out before such a network might be established on a large scale. Perhaps the local city or county plan, as now being developed in Oregon, will be the first step. It's certainly something to consider.

The Pasadena Tournament of Roses Square Dance Float: This yearly, colorful promotion depends upon square dancers everywhere. If you as an individual, your club, caller's group or dancer association would like to lend support, remember that this is a completely voluntary program. For more information, write to: John Fogg, 1858 Locust, Pasadena, CA 91107

Get to know these Organizations

The Lloyd Shaw Foundation

by Dave Senko, Daingerfield, Texas

THIS MONTH WE CONTINUE a look at some of the service organizations in square dancing. This time we spotlight The Lloyd Shaw Foundation.

The Lloyd Shaw Foundation, Inc. is a chartered, nonprofit foundation with the stated objective: "To recall, restore and teach the folk rhythms of the American people, in dance, music, song and allied folk arts, as a tribute to the memory of Lloyd Shaw."

Dr. Lloyd Shaw was superintendent of the Cheyenne Mountain School District in Colorado Springs, Colorado, where he attracted international attention with his exploration into the nearly-lost American folk dance. He became famous for his development of the square dance, but also used contras, singing games, running sets, big circles, quadrilles and rounds — a variety of dances representing the many forms of the American folk dance. His battle for the renewal of the American dance was soon joined by many others. Thus the revival of a great American folk art, vigorous, friendly and beautiful, was accomplished.

Quite simply, Lloyd Shaw Foundation is dedicated to preserving and promoting our dance heritage. To that end, the Foundation:

Publishes quarterly "The American Dance Circle" for its members.

Sponsors recreational dance weeks for the pleasure of dancers and the enrichment of dance leaders.

Publishes dance curriculum kits (with detailed teaching manuals and records) for kindergarten to college level teachers and callers, recreation leaders, youth organizations, churches, etc., wishing to present a recreational dance program.

Produces records for squares, rounds, contras, circles, mixers and children's dances.

Publishes books about dancing and dances.

Maintains an Archives/Reference Division designed to provide access for interested persons to many important and historical references.

Offers workshops with graduate university

credit at various colleges and universities throughout the country.

Consultant Service

Consultant service is available to school districts desiring special short courses or in-service training using the Foundation's dance curriculum kits. Also available for rent or purchase is a 28-minute, 16mm color-sound film, "A Visible Anthem." (Rent is free to Foundation members.) The film traces the evolution of the American Western square dance and details Dr. Shaw's impact on the development of the American folk dance.

Archives

The Lloyd Shaw Foundation Archives is a library, film and photograph repository, museum and recordings archives all rolled into one. The Archives does not pretend to have everything, nor does its director, Dr. William Litchman, think that he knows all there is to know about square dancing. However, something can probably be found in the Archives about almost every topic of square, round and contra dancing. "The Archives provides services to callers, teachers, leaders, dancers and just interested people all over the world." If you would like to know more about the Archives or would like to take advantage of some of the services it provides, contact Dr. Litchman at 1620 Los Alamos SW, Albuquerque, New Mexico 87104 (phone 505-247-3921).

A catalogue of the Foundation's materials may be obtained from The Lloyd Shaw Foundation, Mailings Division, PO Box 134, Sharpes, Florida 32959.

For information about workshops/in-service training write Enid Cocke, President, Lloyd Shaw Foundation, 2217 Cedar Acres Dr., Manhattan, Kansas 66502.

Membership in the Foundation is open to all people, clubs and organizations. Dues range from \$15 (active) to \$1,000 (life) with various options in-between. Application forms may be obtained from Glen Nickerson, LSF Membership, 606 Woodland Way, Kent, Washington 98031.

YOU'RE A SUCCESSFUL DANCER

by Dave Johnston, Reprinted from Topics

YOU'RE A SUCCESSFUL DANCER WHEN . . .
 You dance to the beat of the music;
 You dance to the flow of the square;
 You work with seven others to make it go;
 You touch hands to make neat setups;
 You watch your opposite to help or follow;
 You make mistakes but correct them without taking down the whole square;
 You scramble (if necessary) to fill in a hole;
 You make eye contact to help yourself or someone else;
 You "fix" someone gently, especially when you are right;
 You smile.

PITS AND PEACHES

Reprinted from The Show-Me Doin's

Pits: noise during rounds
 left allemandes holding wrists
 music too loud.

Peaches: smooth dancers
 clubs working together
 dancing to the beat.

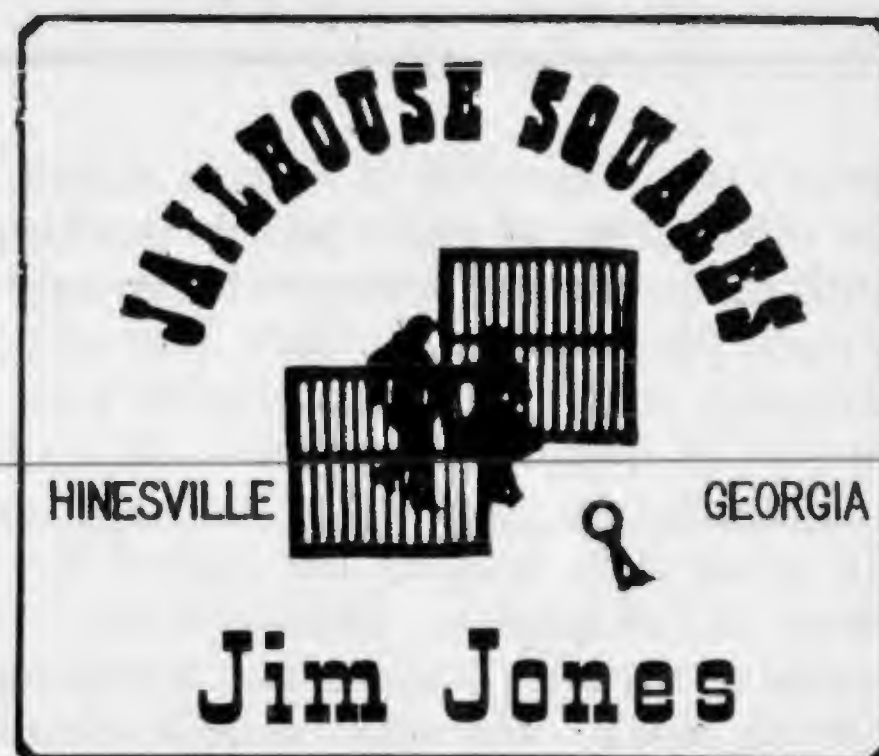
WORTH REPEATING, REPEATING, Repeating, Repeating, . . .

"Dancers that dance the whole dance cover about four miles per evening during a three hour dance. How many gals to the mile is that?" — *California S/D Callers Assn.*

"Music is the only language in which you cannot say a mean or sarcastic thing."
 — *Arizona Fun In Sun*

"Preparation is the secret of success for the individual who is privileged to bring new dancers into square dancing."
 — *California S/D Callers Assn.*

BADGE OF THE MONTH



The Jailhouse Squares had its beginning in 1976 at the Liberty County Regional Jail in Hainesville, Georgia. No, not in a cell, but rather in a community room in the building. Appropriate to the location, the badge is black and white, with "bars" on the interlocking squares. The dancers are "locked in," and the keys dangle tantalizingly outside.

The club has quite naturally found its badge to be a great conversation starter with new square dance friends.

Continual classes have been held and this past February the club sponsored a 10:00 AM to 11:00 PM Dance-a-thon and auction to support the local Heart Fund.

The requirements for this feature are very simple. First, a badge should be a club badge, either for a square, round, contra or clogging club.

Send a brief description of the club, i.e., when and where it meets, how long it has been in existence, the level of dancing, plus anything unusual about it. Describe how the name and badge design were chosen and what it represents.

Include a black and white glossy photo of the badge or a sample badge we may keep. Then be patient. Badges are featured in the order they are received.

Traditional Treasury

By Ed Butenhof, Rochester, New York

A GOOD PART of the fun of square dancing is the interaction of eight people working as a smooth team, interrelating with one another while each plays a specific part. For an occasional change of pace, you can double your fun by putting 16 people in a square. At a Lloyd Shaw Foundation weekend we enjoyed a double quadrille, taught and called by Bill Johnston of Skippack, Pennsylvania. The dance was written by Rod Linnell, a traditional caller from Maine. He was a prolific choreographer and many of his dances were collected by Louise Winston after his death, and published as "Square Dances from a Yankee Caller's Clipboard."

The dance is called Rod's Quad #2 and when I asked Bill what music he had used, he told me it was Patience Quadrille, from F and W #F75-FW6 "Square Dance Tunes For A Yankee Caller." He also added the following caution: "I have found it extremely important to impress upon the ladies their *direction* and the fact that they *go all the way around* to their starting position, and impress upon the men that *timing* is their all-important job (four turns, each turn *exactly* once around in *exactly* eight steps.) Good luck."

ROD'S QUAD #2

by Rod Linnell, Maine

Formation: Two couples in each position.

Honor partner, honor corner

Part I

Allemande left the corner

Swing partner

Face corner pair, right and left thru

Pass thru same couple

With the ones you meet, do sa do

Join hands and circle halfway round

Pass thru

With the ones you meet, do sa do

Same couple, right hand star

Left hand star

Part II

Ladies chain thru the stars

The two ladies in the same line do a ladies chain past each other. While they are moving out

of the stars to start chaining, and throughout the rest of this figure, it is essential that the men keep their stars turning in strict time. They must resist the tendency to help the ladies who will be alternately joining and leaving the stars. Any attempt by the men to hold back or speed up the stars to accommodate the ladies causes confusion and often disaster. The ladies, too, must maintain strict time in chaining past each other in four steps, joining with their left the next star they come to, turning with it half round in four steps, chaining on past the next lady in four steps and so on, completely around the set — four stars, until they are again at home facing the other lady in their own line. Watch that the set does not get too large. This figure is the "meat" of the dance and a delight to do.

Ladies chain at home

Head couples right and left thru

Side couples the same

Repeat all of Part I

Repeat all of Part II — at the end all will be back in original places.

Honor partner, Honor corner

The LP mentioned is a particularly useful one for traditional squares and contras. It is available from (among other places) Alcazar Productions, RD 2, Box 82, Waterbury, Vermont, 05676. As the title implies, it was designed to be used with Rod Linnell's book, although certainly not limited to that use.

Reference Traditional Treasury, March, 1983. The last suggested singing call sequence should read as follows — please correct your copy.

Head couples forward and back

Same couples circle left

Same two left hand star

Same two right hand star

With corner allemande left

Partner do sa do

Corner promenade (sing tag line — 16 counts)

Role of a Round Dance Leader



By Doc and Peg Tirrell, Cresskill, New Jersey

HOW MANY DANCERS take for granted the individual who stands up with the microphone and cues the rounds at the square dance clubs? Who is she or he? Why does he do it? How did he get involved? And what does he really do for the club? We hope the following thoughts will help you to better understand and appreciate the role played by your round dance leaders, be they male or female, and their spouse or partner.

Round dance leaders enter the activity in several ways. They all enjoy couple dancing and have a desire to be a leader or to promote the activity; they were asked by other dancers to teach them how to round dance or to provide a program for a club, or were handed a "mike" and "drafted." In any case, they wish to encourage more dancers to double their fun and join the round dance circle. It is certainly not for the remuneration — which in most cases barely covers expenses.

Becoming a round dance teacher involves major expenditures which today can easily approach fifteen hundred dollars. The bare necessities include a variable speed record player, speaker, a microphone, records, a record case, books and other paraphernalia. In other words, everything a caller must have. Often a leader will add a wireless mike to this basic list. Over a period of time, the round dance leader will accumulate a large number of records whose choreography is now passé. To keep these records available, a cross filing system is invaluable for searching out "oldies" and "flip sides." We also like to keep a record of dances taught and programmed for future reference and planning.

The conscientious round dance leader must put in many hours of practice and thought learning dance sequences and planning ways

in which to teach them. This may even require rearranging their household furniture to provide practice space! The leader must appear relaxed at the microphone so that the dancers will feel secure in his cueing. It is an art — cueing at just the proper moment. The cues should reach the dancers in sufficient time to allow him/her to blend from the previous figure into the one being used. If the cuer is dancing and cueing simultaneously, he will be cueing one figure and doing another!

Never underestimate the value of your round dance leader. In Northern New Jersey our round dance teacher quite frequently becomes the time keeper for the dance since dancers immediately "square up" at the conclusion of the round dance section. It is up to the round dance leader to see that the quiet time between the tips is not too long so that dancers become restless. When a club has a visiting caller, the round dance leader often acts as an advisor to the caller as to the "traditions" of the club. A round dance leader also should confer with the caller to program the last hour so that the dance ends on time.

In programming, a round dance leader must be aware of the ability of the dancers. He must provide a variety of dance rhythms and levels yet program to what the round dance circle can accommodate. Like the square dance caller, he must be able and willing to change his planned program to fit the floor, the object being to have as full and happy and pleasurable a round dance circle as possible. We believe that it is better for dancers to come onto the floor, rather than be forced to leave — therefore we program our more difficult dance first, followed by the easier round. Also for variety, it is preferable not to program two similar dances in the same tip.

If your club includes a predance teach, the round dance leader must get there early enough to set up before the dancers arrive and plan to stay until the last tip is over. In Northern New Jersey, the round dance leader is also expected to provide the back-up equipment in case of emergency. In fact some of our leaders even carry a couple of square dance records with calls, in case the caller is delayed.

Round dance colleges, clinics, conventions, weekends and workshops are all a wonderful way for a leader to expand his or her knowledge and proficiency. They also give

leaders a chance to talk with others in the profession and share ideas. Membership in a national organization, such as Roundalab and URDC, the local round dance associations and councils often occupy much spare time of your round dance leader.

Your round dance leader is a very dedicated individual/couple. They deserve recognition not only from the round dancers but also from the square dancers. He, or she, puts in much time and effort to see that your dances start on time, run smoothly, and that all have an enjoyable program.

For Your Information

- Round dancing will be represented within a new organization dedicated to all branches of couple dancing. The title, AIDTA (American International Dance Teacher's Association), has been approved by the IDTA of England, one of the largest associations in the dance world. Eddie Palmquist, El Toro, California is chairman of the R/D branch. Although not a part of the group in England,

AIDTA will work in close association.

- Dancers attending the National in Louisville are advised not to confuse the daily, two-hour Roundalab seminars with general education dancer clinics. These Roundalab seminars are mainly lecture and geared toward teachers, prospective teachers and callers interested in round dancing as a part of the overall square dance activity.



*Della Mae and Glenn Latta,
Clarkston, Washington*

PEARLY SHELLS, shining in the sun . . . these words will be identified immediately by round dancers everywhere as the verbal accompaniment to the graceful two-step that earned classic status some years ago and is still used extensively to teach newcomers tamaras figures. The choreographers, Glenn and Della Mae Latta, also identify Pearly Shells with their boat. It was named after the round and we trust it moves as smoothly and brings as much joy to its owners as the round has brought to the dancers.

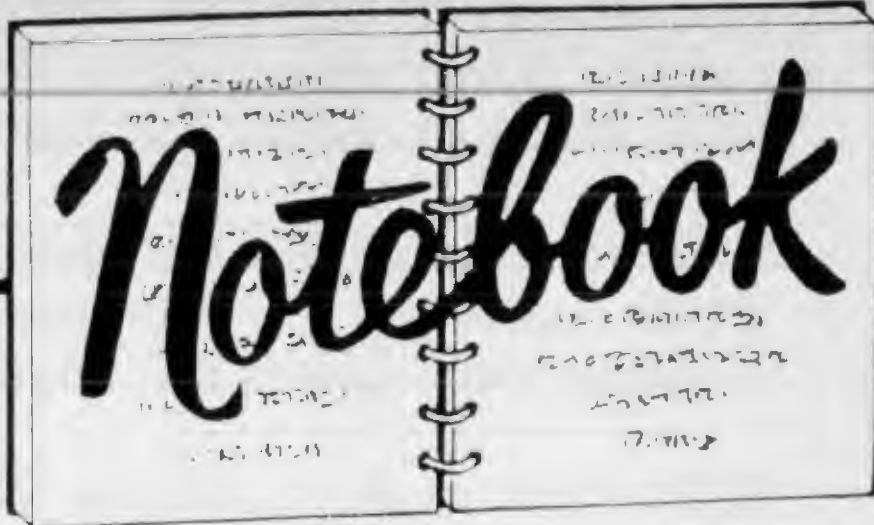
The Lattas joined the activity in 1951 and right from the beginning attended state and

national conventions. They danced with the original "Black Lite Twirlers" in Yakima and performed both rounds and squares throughout the west, including the National held in Long Beach, California. They earned recognition as co-developers of the "Naches Pass Mountain Jamboree", a camp out for the state of Washington, and as round dance editors for "Footnotes Magazine," official publication of the Square and Folk Dance Federation of Washington.

Now, the Latta's leadership is mainly enjoyed by the round dancers in and around the twin cities of Lewiston, Idaho, and Clarkston, Washington, where they instruct two round dance groups and teach a beginner's class each week along with handling the rounds for the Square Devils, a square dance club they helped form. Glenn and Della Mae were also instrumental in the organizing of the Twin-City Twirlers and the G & G Square Dance Club.

The outgoing personalities of this popular round dance team have influenced many dancers throughout the years, who unhesitatingly say, "There's always a smile and a cheerful greeting. Just to be around them, makes one feel good." A splendid tribute, indeed.

The CALLERS



A Look at The Present And Casting An Eye On The Future

An interview with caller/leader/teacher Bob Van Antwerp, Stateline, Nevada

THIS PAST MARCH Bob took over as Chairman of the Board of Callerlab — the International Association of Square Dance Callers. Because he has long been a part of square dancing, we asked for his evaluation of the past, present, and future of our activity. Here's the gist of our interview:

Sets in Order: *Bob, you've been active in square dancing for a long time. Can you recall when you taught your first class?*

Bob: Yes, my first one was in September, 1947.

SIO: *As we remember, in those days you were a regular employee of the Long Beach Recreation Department and consequently received no pay as caller/teacher for many of the classes that at times attracted more than 40 squares of new dancers. If you weren't paid, then why did you do it?*

Bob: For several reasons. As a recreation leader I was attracted to square dancing because it brought people together in a friendly, lively manner and it made good use of the facilities we had to offer the public. Also, right from the start I found that I was deriving pleasure from calling and teaching and it was fun seeing these people come into the hall the first night looking for something and then leaving several hours later, sold on square dancing.

SIO: *What did you have in mind once they finished class?*

Bob: At first we had no long-range plans. Folks would take the lessons and then we might form a club around them or they would be encouraged to join a local existing club. Many would just dance with us at the open dances. I provided club listings so they could join any club after graduation.

SIO: *Today, some 35 years later, you've retired from your position as head of the Long Beach Recreation Dept. and you and Roberta have moved to Lake Tahoe where you're still teaching new dancers. Why? Haven't you done your share of bringing newcomers into the square dance world? I understand some 17,000 dancers have received instruction from you.*

Bob: Well, during my last years when things got busy with my departmental responsibilities, I found I didn't have the time for classes and there were many

fine callers in the area who were conducting classes that were open to the public. When we moved to Nevada, we found we could help and I had the time once again to teach. I'm thoroughly enjoying it.

SIO: *How large are the classes?*

Bob: Not large. Our first groups were just two to three squares. Now, on the average, our classes are about five to six squares.

SIO: *After capacity classes for many years, is the smaller size discouraging?*

Bob: No. It was at first, until I realized the population I had to draw from. One lesson I learned a long time ago is patience; it does pay off.

SIO: *You can't be making a lot of money. Why are you doing it?*

Bob: This may sound a bit idealistic, but money isn't everything. Oh, it helps pay for the gas and the records and the PA system but I look at it this way. The enjoyment of bringing newcomers into the activity is really where the most important action is. I've had a terrific time with square dancing; it's been good to me and Roberta. Because of it, I've made friends I would never have met. I've been places and done things that would never have been possible were it not for square dancing. I still enjoy calling for clubs and at festivals, vacation institutes and lecturing at leadership seminars, and because of all this, I feel that conducting classes each year is, in a way, paying my dues. Plus — I get a great deal of pleasure out of working with new dancers.

SIO: *How do your goals for these newcomers compare today with the goals you had 20, 30 years ago?*

Bob: I still feel that they're coming into a great and friendly activity. I also hope that once they've learned to dance, they'll be a part of square dancing for a good long time. We are all still looking for the secret formula for class to club transition and to me it ties in with the leadership the caller offers to class and club alike. Many experiments are now being tried in this direction.

SIO: *You've also conducted a number of callers courses, haven't you?*

Bob: The first one was back in 1956 and I guess I averaged about one a year while I lived in Southern California.

SIO: *Would you like to guess how many callers went through your classes?*

Bob: I maintained a record of all my class members and they totalled 264. Many, I'm proud to say, are still active.

SIO: *In addition to instruction of the usuals, such as proper diction, timing, choreography, clarity, use of the sound system, etc., what have you tried to instill regarding their position of leadership — attitude, ethics, etc.?*

Bob: I firmly believe that if a caller is going to be worth his salt, he must put something back into the activity. I've tried to encourage new callers to develop a sensitivity for the people they work with. I've tried to get across that teaching and calling is a privilege and that if they are fortunate enough to make it as a caller and teacher, they should accept the responsibility, not only of training

new dancers but of teaching the true spirit of square dancing.

SIO: *What do you mean by true spirit?*

Bob: Well, I've always considered myself a club caller. I believe the club is the focal point of square dancing — or it should be. Right from the beginning I like to build a one-to-one relationship with the dancers who dance with me. I like to think they can come to me with their questions or problems and that together we can work things out. I like to instill this attitude in all callers who come to me for instruction. I'd like them to feel there's far more to the activity than just calling a dance and getting paid. If callers will spend all the time they can in relating to their dancers, I feel that we can get back to the true values this activity has in store. Callers cannot be leaders without having class and club members accept their influence, guidance and direction. They must understand that if a dancer's needs are not met by the caller, he will seek other avenues. Many new callers had difficulty in accepting this fact. Endeavoring to teach them to be professional in every aspect was my prime concern.

SIO: *Since the early years of Callerlab you've had the task of heading the Professional Ethics Committee. From what has come to your attention, would you say that most callers have the right attitude concerning square dancing?*

Bob: We've got to realize that while the present form of square dancing is in its 35th year, Callerlab, with its Ethics Committee, is a relatively new baby. Before Callerlab, there were few rules of ethics spelled out as such; there wasn't a code as there is today. Worse yet, callers had no real means of communicating with each other, comparing notes, determining among themselves what was right and what was wrong, what was proper decorum and what wasn't. Good sense would tell us that ethically, no professional would accept a job assignment and then forget it when a better offer came along, but there were no guidelines, universally accepted, by which callers could govern themselves. Most callers acted independently.

SIO: *How much has this changed?*

Bob: Well, among other things, Callerlab now has an approved dress code, callers are adhering to more professional guidelines and most important, the majority are communicating with each other. It isn't all happening at once. It's going to take time. But it is working.

SIO: *How can you tell?*

Bob: For one thing, by the letters and phone calls I received as Chairman of the Professional Ethics Committee. I would sometimes get two or three complaints a week. These would range from a club president concerned that his caller would not show up for dances to those who were disturbed about fees charged for an evening's dance. Many were concerned with callers not staying with an advertised level and there were a lot of personal situations.

SIO: *And your committee would handle all of them?*

Bob: We'd try. Sometimes the problems were of a local nature and we would probably refer them to the local association, if there was one available. We

might write the person involved, or phone if we could. I would guess that about 90% of the incidents we worked on turned out in a positive way. The individuals who contacted us were pleased that there was some place they could turn to and get a response. In some cases, the caller or teacher involved was not a member of our organization but in every instance, instead of telling us to "mind our own business," the person seemed genuinely grateful to be contacted and, in at least three instances, asked for information about Callerlab.

SIO: *Do you feel that Callerlab has done all it can?*

Bob: Absolutely not. When Callerlab entered the picture 10 years ago, we had our work cut out for us. There was no single list of basics. We had no truly recognizable form of identifying the levels that we now call programs. There was no standardization of definitions, styling and timing — no measuring stick for accrediting callers or accrediting those veteran callers who would, in turn, train others to call and there was no code of ethics. And, perhaps most important, there was no means of bringing callers together where they could sit down and find ways to work more closely together to improve the activity for the dancers. There was no main office where all these things could be coordinated. Now we have all of these things.

SIO: *What about future goals?*

Bob: Well, although we have a lot of problems sorted out and some very good programs in effect, we still have a way to go. We'd like to reach the point where dancers everywhere know that what we're doing has the dancers and the good of the activity foremost in our minds. We'd like all callers, not just members of Callerlab, to know they can be a part of what is happening.

SIO: *How do you propose to get this across?*

Bob: By encouraging everyone to work with us in using program identifications and then sticking with them in planning and advertising their dances, and in staying with the definitions and styling notes according to Callerlab recommendations . . . In understanding the significance of retaining new dancers in class until they have truly learned the basics and can do them automatically. Callerlab members have suggested 41 lessons to learn and then one year of dancing at the Mainstream level before moving on.

SIO: *Is that it?*

Bob: Not quite. Callerlab is not a union, nor is it a fraternity. It is a functional organization with an elected 25-member Board of Governors plus an Executive Committee and a paid Executive and Assistant Executive Secretary. Callerlab can do a tremendous job of encouraging a more professional attitude and better training for those who call but it can accomplish its goals best if all callers become a part of this group and add their voices to its direction. Callerlab is still a baby but its potential for doing good is virtually unlimited. Dancers can help by becoming more familiar with the goals of Callerlab and by supporting their caller's adoption of Callerlab programs. With the support of the dancers, we can do wonders in the future as we work more closely together, not expecting miracles but realizing we are on the right track.

CONTRA CORNER



IF ANYONE EVER ASKS YOU, and who knows, they might some day, if there are simple, moderate and advanced contras, you can assure them that there are all three. A great many of the most interesting contras can be learned by new dancers in their beginning lessons. Any experienced square dancer will find that contras are quick to learn and fun to do — but, don't think for a minute that there aren't some toughies, because there are!

Degrees of difficulty within contemporary square dancing evolve from an individual's familiarity or lack of familiarity with the basics. The more basics a dancer needs to memorize, the longer his dancing experience and the greater the frequency of his dancing. For instance, Callerlab suggests that it takes 41 weeks to learn the 68 basics in family groupings that make up Mainstream and even then, having spent the better part of a year in class, dancers are urged to dance at the Mainstream level for an additional year so that the 68 basics can be learned sufficiently to be danced automatically.

In the case of contras, the total number of basics is not large and, for the most part, they are danced in contras just as they are danced within the square formation. The complexity comes from unusual formations and out-of-the-ordinary maneuvers. Let us show you what we mean with a contemporary contra called "Here's to the Fiddler."

HERE'S TO THE FIDDLER

1, 2, 3, and every other couple crossed over and active

- — — —, Face the one below and you swing
- — — —, Face across go forward and back
- — — —, (actives) To your right hand couple make a right hand star
- — — —, Actives center and do sa do
- — — —, (actives) To your left hand couple make a left hand star
- — — —, Actives center and swing*
- — — —, (actives) Turn new corners by the left
- — — —, To an ocean wave you balance
- — Now step thru, — — new corner swing

*This is the second progression and occurs each time through the dance.

Preliminary to the first photo, the dancers form on with all the men in the right hand line facing across to their ladies who would start in the line to the left. Because this is what is known as an improper duple, the first, third, fifth (odd numbered) couples become active and cross over (1). To start the dance, everyone faces his corner (2). You'll notice that those who didn't cross over (the inactives) face up toward the caller, the head of the hall, as the actives (the ones who crossed over) face





down, away from the caller. In this way, in our line of six couples, the dancers are grouped *couple-facing-couple in doubles or duples*.

This is the point where the dance is ready to begin. Here, in the words to the call, each line represents eight beats. The cues or calls will be given at the end of each eight beat phrase then, in the following line, the dancers execute that particular part of the call and, before that basic has been completed, the prompter (as contra callers are referred to) will give his next command. You'll be able to follow the action along with the written calls as you progress.

Each dancer swings his corner (3) and, tak-

ing eight counts for the swing, each man puts the girl he has swung on his right side and faces across the set (4). At this point, each active dancer (as an individual) is told to go to *his or her right* and make a right hand star (5).

Completing the star so the sides return to their correct starting lines, the actives meet in the center and do sa do (6) and then each of the actives moves individually, this time to *his or her left* to make a left hand star (7). Note at this point that the head inactive couples have only one person with whom to make the left hand star. The other stars are made up of four people in each.

Finishing the left hand star, the inactives





return to their lines while the actives swing in the center (8). At this point, those at the head cross over to become actives (9). Those swinging in the center complete their swing and face the next couple *below* them (10). Turning the new corner by the left (11), they move all the way around (360°) until the men meet in the center for a left-handed ocean wave (12). The inactives are facing up, the actives down. Balancing forward and back (13) they all step forward (14) and, having completed one time through the dance, they swing this next corner (15) to start the pattern once again.

You will note (11) that at this point, the actives at the far end (foot) of the line cross

over, face up and thus become inactive. The dancers progress twice during the course of this pattern, once at (3) and (4) and a second time when they step thru from an ocean wave (14) to swing the next corner (15). This is called double progression, which simply means that the dance is a constant mover with nobody waiting out too long to become active.

"Here's to the Fiddler" is a fun contra but because of the fact that the actives split up with the man going one direction and his partner another, the dance takes a little more "thinking" time and to those who rate contras according to complexity, this might be listed as one that is fairly difficult or advanced.





Thirty-second

National Square Dance Convention®

Louisville, Kentucky June 23, 24, & 25 1983

P. O. Box 1983 Fairdale, KY 40118

On Your Way to Louisville . . .

THERE ARE A NUMBER of trail dances to enjoy on your way to the Convention. The caller or sponsor is shown in parentheses and a contact number has been included if known.

Saturday, June 18

National Guard Armory, Nashville (Red Boot Boys) — 175 McCall St., Nashville 37211

Lindenwood Christian Church, Memphis, TN (Ken Bower/Grant & Barbara Pinkston) — Box 18/422, Memphis 38181

Sunday, June 19

Knowles Center, Nashville, TN (Paul Marcum)

Allemande Hall, Chattanooga, TN (Ken Bower) — 2548 Gunbarrel Rd., Chattanooga 37421

Mission Bldg., Indianapolis, IN (Swingin' Singles) — (317) 786-4802

Monday, June 20

Knowles Center, Nashville, TN (Music City Singles)

American Legion Post, Reading, OH (Unicorns)

Tuesday, June 21

First Baptist Church, Memphis, TN (Doc Gray/Mel Roberts/Jack & Marie Seago) — 3771 Old Brownsville Rd., Memphis 38134

YMCA, Columbus, OH (Dick Loos) — (614) 837-7235

Garden Springs School, Lexington, KY (B'n B's) — (606) 873-5514

Memphis Solo Club, 1738 Galloway, Memphis, TN — (901) 353-4417

Johnson Community Center, Mission, KS (Clyde Houston) — (913) 631-3505

Wednesday, June 22

Allemande Hall, Chattanooga, TN (Pairs 'N' Spairs) — (615) 622-6894

Lions Den, Fairborn, OH (Twin Base Squares) — (513) 298-4820

These trail-end dances will be held at the Convention on Wednesday: Rounds and contras — East Hall at Fairgrounds; Solos — Belle Hall, Bluegrass Convention Center; Squares — the Fairgrounds, Executive West, Sun Valley Lodge, Marriott Hotel (Clarksville, IN), Belle of Louisville excursion boat (OH); Youth — Executive West.

Emergency Telephone Number

The 32nd National Convention will have an emergency telephone that will be manned from 9:00 AM until 1:00 AM each day of the Convention. This line will be connected directly to the Control Center. We suggest you leave this number with your family at home in the event they may need to contact you. The number is: (502) 366-9592.

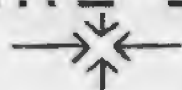
First Aid Stations

There will be three first aid stations open from 9:00 AM until 11:00 PM each day. They will be staffed by trained personnel. The rooms will be located adjacent to the main Coliseum and in the East and West Lobbies. We hope nobody has to use these facilities but in the event it's necessary, we want to take good care of you.

20,000 Parking Spaces

The charge for parking at the Kentucky Fair and Exposition Center is collected by Fairground personnel (the National Convention does not receive any of this money). If you intend to leave the Fairgrounds during the day and return later the same day, be sure to ask for a pass when you pay the parking fee. This must be done each day as passes are honored only for the day a fee is paid.

ROUND THE WORLD of SQUARE DANCING



Those with items of special interest should send them to NEWS EDITOR, SQUARE DANCING, 462 No. Robertson Boulevard, Los Angeles, Calif. 90048. Letters will be read and appreciated although time may not allow the personal acknowledgment of each one.

Alaska

On February 5th the Aleutian Whirlaways held their 3rd Annual Barn Dance in the Bering Hill Gym at the Naval Station on Adak Island. The Aleutian Whirlaways have an active membership of nearly 50 members, made up of both civilian and military personnel living in the small island community. The square dance club is Adak's oldest and longest running club organization. It is hoped that any square dancer who ever has a chance to visit our beautiful Aleutian island will come on a Saturday night and join in on the fun of dancing with us. We dance year round, in the snow, even in the tundra! —Dana Hester

Illinois

The 11th Annual Chicago Area Square and Round Dance Convention, sponsored by The Metropolitan Chicago Association of Square Dancers, will be held at the Northlake Hotel in Northlake, June 3-4. Over 16 hours of dancing will be provided by more than 80 callers, with dancing at five different levels. For additional information contact Jim and Dolores Reed, 2211 E. Sherwood Rd., Arlington Heights 60004 (312) 398-4849. —Ann Kengott

Michigan

Attention: Soo-Z-Q's International Square Dance Club of So, Michigan, and Soo, On-

Joe Varrelli, first-place winner of the SQUARE DANCING Magazine/Callerlab subscription drive, proudly displays the Hilton he won. Joe is from Arizona.

tario, are going to hold a 25th Anniversary Reunion Dinner Dance the weekend of July 22nd. Anyone reading this who knows of any former members and their addresses, please contact either Basil & Jean Smith, 1910 Riverside Dr., Soo, MI 49783 (906) 632-8810, or Alex and Marge Armstrong, RR #2 (Island Lake), Soo, Ontario, Canada P6A 5K7 (705) 777-3006. Thank you.

— Laurence and Janice Tubman

Bill and Alice Depouw of Kalamazoo celebrated their 60th Wedding Anniversary on Valentine's Day. They started square dancing in the 30's when it was customary to have a neighborhood square dance and move all the furniture to the garage so you could dance in the home. . . . They have five children, all of whom have been active in square dancing at one time or another; one of their 12 grand-



ROUND THE WORLD of SQUARE DANCING

children is currently taking lessons but none of their 17 great-grandchildren or step-great grandchildren have yet expressed an interest. The DePouws are currently members of three square dance clubs and have enjoyed square dance camp outs, conventions, weekends, a Caribbean cruise, dancing on television and in many exhibitions. —*The Roundup*

Arkansas

C.G. (Bud) Trevathan has been calling square dances in the Northeast Arkansas area for more than 25 years and is still going strong. He is a self-taught caller, listening and working hard to achieve success. He and his wife, Jean, have three children, all of whom have been through "Dad's classes." He has taught more than 2,500 dancers through the years. This past Christmas, the Jonesboro Promenaders, his earliest club, presented the Trevathans with a hand-embroidered quilt. Made

of 30 blocks, each square was embroidered with different square dance figures and signed by past and present club members. It was put together with red and white, the club colors. It was a rewarding experience for the club to work together on this gift of love and appreciation for the years Bud has spent in bringing joy to others through square dancing.

Georgia

Andy's Trout Farms in Dillard has a new name, Cope-Crest. Incorporating the last name of owners, Andy and Hazel Cope, and their location on a crest, the new logo includes crossed arrows (signifying their Indian heritage), and representing symbolism and friendship, plus linked squares and circles for the activity they share and in the center, a sun, symbolizing life and light. The crest is encased in a sheath of spears at rest, signifying peace. A new name but the same fine product.

Canada

The Sturgeon Jamboree will be held at the Sturgeon Composite High School in Namao, Alberta, on Saturday, June 11, from 9:00 AM to midnight. Syd Deguire will be emcee with

Bud and Jean Trevathan are almost hidden by the magnificent, personalized quilt, fashioned and presented to them by the members of their Jonesboro Promenaders club in Arkansas.



Top photo shows students, dressed in school garb, learning and seemingly enjoying the dance, "Put Your Little Foot." Below, the high schoolers from Arriba are having a regular square dance practice session in the gymnasium.



five callers sharing the microphone. Dancing will be at the Basic through the Plus level. For information write Sandra Doyle, 10518 67 St., Edmonton or phone 466-3246.

— Bob Weller

New Zealand

The first New Zealand National Country Music and Square Dance Bonanza was held in Tauranga the weekend of March 19-20. Radio New Zealand's Tonight Show covered the event. Square dancing held on Saturday was open to all, including new graduates. The Sunday dancing required two years experience to participate. Square and round dancing alternated with a country music program, including a concert Sunday afternoon by top country music stars and featuring demonstrations of square and round dancing.

Colorado

We think the Aces of the Arriba Public School, Arriba, is a very unique group of square dancers. We started square dance instruction in elementary school classes four years ago, one day per week for 45 minutes. As the kids advanced, they performed at public

gatherings, programs, ballgames, etc. This increased their interest and two years ago several high school students approached me about starting a high school class. We now have dancers ranging in age from grade one through twelve. Classes are voluntary but include every student in the school. We have a total student body of 38. Included are seven foreign exchange students from four countries: Brazil, Mexico, Columbia and Japan. They are all enthusiastic dancers. The high school kids dance Mainstream; the elementary kids are halfway through the Basic level. They all do several rounds and line dances. On several occasions the kids have asked me to do party dances for them instead of their regular rock and roll dances. The photographer who took these pictures is Osamu Ueno from Japan. I am the school custodian and do some calling. — Ray Schoeder

In the January Big Events listing, the Colorado 29th State Festival was incorrectly listed as being in July. The dates are June 17-18, at the State Fairgrounds, Pueblo. Mark your calendars.

— Norma Jorstad

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WORKSHOP



FOR LEADERS IN SQUARE AND ROUND DANCING

May, 1983

DBD SLIDE THRUS

by Bill Peters, San Jose, California

A SLIDE THRU, as every caller knows, is not merely an antiseptic star thru. A slide thru, by definition, requires facing dancers to pass thru and then the man must *always* turn 90° to the right, and the lady must *always* turn 90° to the left. This means that (unlike a star thru) it is possible for a caller to call a slide thru to facing dancers of the same sex. When a slide thru is called to facing dancers of the opposite sex, they end as a normal pair and both are facing in the same direction. When it is called to facing dancers of the same sex, they end side by side, but each is facing in the opposite direction. It is probably true that most callers, with the best of intentions, make it a point to explain all this when they teach a slide thru to their beginning dancers. It is, on the other hand, very definitely also true that most callers will, thereafter, rarely call slide thru from any dancer arrangement other than facing normal couples. This means that a caller can just about always expect significant fallout if he calls a slide thru when the same sexes are facing and that he should, therefore, refrain from doing so unless he is absolutely certain that his or her dancers, at that particular dance, are really able to dance a slide thru in a totally DBD environment.

This is not to say that callers should therefore avoid calling DBD slide thrus. Quite the contrary! Because they are so seldom called, DBD slide thrus represent an excellent workshop theme and the following workshop material is offered for your interest and consideration: I like to open a slide thru workshop with the first routine. It serves to introduce slide thru in an unusual same-sex-facing manner — but because it goes right into an allemande left, most dancers achieve success.

Four ladies chain three quarters
One and three right and left thru
Same two ladies chain three quarters
Side men turn 'em and rollaway
Lines of three go forward and back
Slide thru . . . allemande left

Next, I call the following get-in:
One and three square thru
Swing thru . . . boys run
Tag the line in

This produces facing lines of four with the men in the center positions and the ladies on the ends (identified by Callerlab as a number four facing lines arrangement) and, because in these lines, each man faces another man and each lady faces another lady, it is an excellent place to stop the routine and remind the dancers about the basic rules for slide thru. After a careful explanation, I then continue the routine as follows:

Slide thru . . . those who can slide thru
The others face in . . . all right and left thru
Pass the ocean . . . girls trade . . . girls run
Tag the line in . . . slide thru
Those who can slide thru
The others face in . . . all slide thru
Pass to the center . . . centers pass thru
Allemande left

Four ladies chain . . . one and three slide thru
Pass thru . . . swing thru . . . boys run
Tag the line in . . . join hands
Circle left . . . four men go forward and back
Four men slide thru
Same men walk and dodge
All star thru . . . couples circulate
Ferris wheel . . . centers slide thru
Pass thru . . . separate go 'round one
Squeeze in . . . join hands . . . circle left
Ladies go forward and back
Same girls slide thru
Those who can slide thru . . . others face in
All slide thru . . . allemande left

One and three touch one quarter
Walk and dodge . . . swing thru . . . boys run
Tag the line in . . . slide thru
Those who can slide thru . . . all eight circulate

This is tricky and it might be necessary to explain to the dancers that in this unusual arrangement, the dancers arranged as normal paired couples do a couples circulate while the others — individually and in opposite directions — do their part of a couples circulate.

Those who can slide thru . . . all ferris wheel
Centers square thru three quarters
Allemande left

~~The following routines are also tricky and callers are urged to use them with care. Although they are designed to serve as teaching or workshop drills, dancers who have learned how to dance them accurately can truly claim to know how to dance DBD slide thrus:~~

One and three pass the ocean . . . swing thru
Boys run . . . tag the line
Lead girls turn back and slide thru
All four girls slide thru
Two center girls slide thru
Those who can slide thru
Two center boys slide thru
All four boys (check two faced line)
Wheel and deal . . . girls face in
Boys pass thru . . . all swing thru
Centers trade . . . all walk and dodge
Partner trade . . . square thru
Trade by . . . allemande left

WORKING WITH LEFT HAND CHOREOGRAPHY

These combinations feature some interesting variations that may — at the outset at least — also require a bit of preliminary workshopping. You'll probably have to remind your dancers that by definition, a swing thru — in either a right hand or a left hand wave, will *always* start with a right hand turn, and a spin the top — also by definition and also in either a right hand or a left hand wave — will always begin with the end and the adjacent center dancer turning one half. If they keep that in mind, they'll have no problem with the

routines below:

One and three lead right
Circle to a line of four . . . pass thru
Partner trade . . . right and left thru
Dixie style to an ocean wave
Left swing thru . . . girls run
Couples circulate . . . bend the line
Flutterwheel . . . reverse flutterwheel
Dixie style to an ocean wave
Girls circulate . . . boys trade
Allemande left

One and three square thru . . . swing thru
Boys run . . . bend the line
Right and left thru
Dixie style to an ocean wave
 (boys start with a right)
Swing thru . . . girls run . . . couples circulate
Bend the line . . . pass thru
Boys trade (check left-hand wave)
Left swing thru . . . centers run
Couples circulate . . . bend the line
Star thru . . . centers pass thru . . . star thru
Pass thru . . . wheel and deal
Centers right and left thru
Pass thru (allemande left) (or)
Swing thru . . . boys run . . . bend the line
Right and left thru
Dixie style to a left allemande

Four ladies chain . . . rollaway half sashay
One and three pass thru
Separate . . . go 'round one . . . line up four
Pass thru . . . wheel and deal
Zoom (and on the double track . . .)
Dixie style to an ocean wave
 (boys start with a right hand)
Swing thru . . . girls run . . . girls circulate
All ferris wheel . . . centers pass thru
Swing thru . . . swing thru again
 (girls start with a left hand)
Left swing thru . . . right and left grand

One and three lead right
Circle to line of four
Right and left thru
Dixie style to an ocean wave
Left swing thru (all start with left hand)
Spin the top (with a left hand) single hinge
Eight circulate . . . girls run . . . swing thru
Boys run . . . bend the line
Right and left thru
Dixie style to ocean wave

SPECIAL WORKSHOP EDITORS	
Bob Van Antwerp	Workshop Editor
Joy Cramlet	Round Dances

(boys start with a right hand) **swing thru**
 (all start with a left hand) **spin the top**
Boys run . . . bend the line
Swing thru double
Girls circulate . . . boys trade . . . boys run
Bend the line . . . square thru three quarters
Courtesy turn this girl
Dixie style to an ocean wave . . . left swing thru
Left spin chain thru
Girls circulate double . . . allemande left

EXPLORING HALF TAG THE LINE

Because the action of a half tag the line is very quick, a caller, in the interests of good timing, is generally required to provide the dancers with a follow-up command immediately after the half tag. This means that a command to half tag will, in most cases, turn out to be a command to "half tag AND . . ." (take the next command). In actual practice we rarely call a half tag . . . we call rather a half tag and scoot back or a half tag . . . walk and dodge . . . or a half tag and hinge, and so on. Check out the following:

One and three square thru . . . swing thru
Boys run . . . half tag and scoot back
Boys run . . . slide thru
 (Allemande left!) (or)
Right and left thru . . . dive thru
Swing thru . . . boys run
Half tag and scoot back
Scoot back again . . . allemande left

One and three square thru . . . swing thru
Boys run . . . half tag . . . walk and dodge
Partner trade . . . reverse flutterwheel
Pass the ocean . . . swing thru . . . boys run
Couples circulate . . . half tag and
Walk and dodge . . . partner trade . . . pass thru
Wheel and deal . . . zoom
Centers square thru three quarters
Allemande left

Allemande left . . . walk by your partner
Promenade the right hand girl
One and three wheel around
Right and left thru . . . pass thru
Bend the line . . . pass the ocean
Girls trade . . . girls run
Half tag and the boys fold
Four girls step to wave and swing thru
Same girls turn thru
Boys courtesy turn your girl

Flutterwheel . . . sweep one quarter
Swing thru . . . boys run . . . half tag and
Girls fold . . . all double pass thru
Boys turn back . . . touch one quarter
Girls turn back . . . all promenade home

One and three square thru . . . swing thru
Boys run . . . half tag and split circulate
Boys run . . . pass thru
Half tag and new centers trade
All walk and dodge . . . partner trade
Star thru . . . right and left thru
Veer left . . . couples circulate
Girls hinge
Four girls check a wave and swing thru
Center girls run
Four girls half tag and couples circulate
Ferris wheel . . . centers pass thru
Allemande left

Four ladies chain three quarters
One and three pass the ocean
Girls trade . . . girls run
Half tag and face right
All double pass thru . . . peel off
Pass thru . . . half tag and face right
Star thru . . . couples circulate
Bend the line (all with partner)
 (All in sequence) . . . **pass the ocean**
Swing thru . . . boys run
Half tag and face right
Right and left grand

THREE QUARTER TAG IDEAS

Since half tag is one of this month's featured ideas, we are only one step away (literally as well as figuratively) from also featuring some three quarter tag choreography. Three quarter tag is, of course, well down on Callerlab's Plus list so there should be no problems if the moves below contain an occasional Plus or an occasional QS move.

One and three square thru . . . swing thru
Boys run . . . three quarter tag the line
Four boys swing thru
Four girls partner trade
Boys extend . . . boys run . . . pass the ocean
Girls trade . . . girls run
Three quarter tag the line
Four girls swing thru
Four boys (partner) trade . . . girls extend
All scoot back . . . boys run . . . star thru
Pass to the center . . . pass thru
Allemande left

One and three lead right
 Circle to a line of four
 Pass thru . . . three quarter tag the line
 Center four swing thru double
 Other four U turn back . . . center four recycle
 All double pass thru . . . leaders trade
 Star thru . . . pass thru . . . tag the line in
 Pass thru . . . three quarter tag the line
 Center four swing thru . . . leaders trade
 Divide to a column . . . girls run
 Right and left grand

One and three square thru . . . swing thru
 Boys run . . . three quarter tag the line
 Four boys swing thru
 Girls face right (check diamonds)
 Diamond circulate . . . flip the diamond
 Boys trade . . . boys run
 Three quarter tag the line
 Four boys swing thru
 Four girls U turn back . . . boys extend
 Boys run . . . pass thru . . . wheel and deal
 Centers square thru three quarters
 Allemande left

One and three promenade half
 Down the center touch one quarter
 Same four walk and dodge
 All touch one quarter . . . scoot back
 Centers trade . . . centers run
 Three quarter tag the line
 Center four swing thru double
 Outsides partner trade . . . centers recycle
 Same four pass thru . . . all swing thru
 Boys run . . . three quarter tag the line
 Four boys swing thru
 Four girls face right (check diamonds)
 Diamond circulate
 Four girls swing thru . . . diamond circulate
 Four boys swing thru . . . diamond circulate
 Flip the diamond . . . right and left grand

And finally — because it reminds us of a favorite pattern of yesteryear — we offer a nifty opener reminiscent of the old time “daisy chain.”

Allemande left . . . go forward two
 Second girl left turn thru
 Go to the corner . . . turn thru
 Go forward two . . . second girl turn thru
 Go to the corner allemande left
 And with this girl . . . right and left grand
 On the third hand . . . promenade partner

ROUND DANCES

HELLO FUN — Belco 308

Choreographer: Rocky Strickland

Comment: An easy mixer which goes thru eight times. Music is adequate. One band has cues.
 DANCE

- 1-4 OPEN face LOD Walk, 2, 3, Face partner; Side, Close, Side, Close end facing LOD; Walk, 2, 3, , Face Partner; Side, Close, Side, Close;
- 5-6 Right Arm Turn, 2, 3, M face WALL; Back Away, 2, 3, 4; Walk Diagonal In to right and new partner, 2, 3, 4; Do sa do, 2, 3, 4 end facing LOD in OPEN.

SEQUENCE: Dance goes thru eight times. Last time thru meas 8 walk three and ACK.

SWEET MELODY — Grenn 17024

Choreographers: Fred and Della Sweet

Comment: An active routine with pleasant big band music. One side of record is cued.

INTRODUCTION

- 1-4 CLOSED Wait; Hover; 1/2 R Turn M face RLOD, —, Side, Bk; Pivot, —, 2 end M face DIAGONAL CENTER LOD, —;

PART A

- 1-4 L Turn 1/4, Side, Bk BANJO M face DIAGONAL CENTER RLOD, —; Bk, Lock, Bk, —; Pivot, —, 2 M face WALL in CLOSED, —; Side, Close, Side (check), —;
- 5-8 Flare Behind, Side, Fwd SEMI-CLOSED face LOD, —; Flare Behind, Side, Fwd LEFT-OPEN facing RLOD, —; Fwd, Close, Bk, Close; Bk, Flare, Touch M face WALL, —;
- 9-12 Side, Close, Fwd, —; Side, Close, Bk, —; Bk Corte, —, Recov M face LOD, —; Bk Corte, —, Recov, —;
- 13-16 Chasse, 2, 3, —; (Wrap) Chasse, 2, 3, —; Rock Bk, —, Recov, —; (Unwrap) Fwd, Close, Fwd, Close end M facing LOD in CLOSED;

PART B

- 1-4 Side, Close, XIF to SIDECAR, —; Fwd, Lock, Fwd, Lock; Rock Fwd, —, Recov to BANJO, —; Bk, Lock, Bk, Lock;
- 5-8 Rock Bk, —, Recov to SEMI-CLOSED, —; Thru, Side, XIB, Side; Thru, Side, XIB, Side; Chair, Recov, Slip, —;

PART C

- 1-4 L turn, Side, Bk, Bk; L Turn, Side, Fwd, Fwd end BANJO M face DIAGONAL CENTER LOD; Fishtail; Fwd (check), Recov CLOSED, Side, Close;
- 5-8 Fwd, —, Fwd, Fwd; R Turn M face RLOD,

—, Side, Bk; Spin Turn end M face DIAGONAL WALL LOD; Bk, —, Side, Lock;
SEQUENCE: Dance goes thru twice except second time thru replace last meas (Part C meas 8) with Bk, —, Side/Lunge SEMI-CLOSED, Thru turning head to look over R shoulder.

RHUMBA BASICO — Grenn 17025

Choreographers: Max and Ruth Mandel

Comment: A basic rhumba routine with music that has a good rhumba feel. Cues on one side of record.

INTRODUCTION

1-4 OPEN FACING M face WALL Wait; Wait; Apart, —, Point, —; Together to CLOSED, —, Touch, —;

PART A

1-4 Side, Close, Fwd, —; Side, Close, Bk, —; Side, Close, Bk, —; Side, Close, Fwd, —;

5-8 Side, Close, Side, Lift; Behind, Side, Thru, —; Side, Close, Side, Touch; Side, Close, Side, Touch;

PART B

1-4 Side, Close, Fwd, —; Side, Close, Bk, —; (Lady Under) Side, Close, Fwd, —; (On Arnd end facing COH) Side, Close, Bk, —;

5-8 (On Arnd to end on inside (lariat turn) facing LOD in LEFT-OPEN) Side, Close, Fwd, —; Fwd, 2, 3, —; Rock Fwd, Recov to face COH, Side twd RLOD end facing RLOD, —; Rock Fwd, Recov to face COH, Side twd LOD end M facing COH in CLOSED, —;

A VARIATION

1-8 Repeat action meas 1-8 Part A except to start M facing COH (Mirror image)

B VARIATION

1-8 Repeat action meas 1-8 Part B except to start M facing COH (Mirror image)

SEQUENCE: A — B — A Variation — B Variation — A — B — A Variation — B Variation plus Ending.

Ending:

1-4 CLOSED M face WALL Side, Close, Side, Lift; Behind, Side, Thru end in SEMI-CLOSED facing LOD, —; Solo Circle Away, 2, 3, —; Together, 2, 3, —;

5-7 Side, Close, Side, Touch; Side, Close, Side, Touch; Dip Bk and Twist.

CHICKEN TALK — Belco 308

Choreographers: Ken Croft and Elena de Zordo

Comment: A busy samba with interesting music. There are cues on one band of the record.

INTRODUCTION

1-2 OPEN-FACING Wait; Apart, Point, To-

gether face LOD in OPEN, Touch;
PART A

1-4 Fwd, 2, Fwd Two-Step; Change Sides, 2 face RLOD, Fwd Two-Step end BUTTERFLY M facing COH; Rock Side, Recov, Thru/Side, Thru facing RLOD; Open Vine, 2 face partner, Side/Close, (One Step) Change Sides end OPEN facing LOD;

5-8 Fwd, 2, Fwd Two-Step; Cross Walk, 2, Fwd Two-Step; (W XIF of M) Rock Apart, Recov, Cross/Side, Cross to LEFT-OPEN; Rock Apart, Recov, Cross/Side, Cross end OPEN;

PART B

9-12 Release hand holds Circle Away/&, 2, 3/&, 4; Circle Together/&, 2, 3/&, 4; Tamara Two-Step,, Unwind Two-Step,, Tamara Two-Step,, Unwind Two-Step end facing RLOD side by side no hands joined,;

13-16 Samba Walk/&, 2, 3/&, 4; Samba Walk/&, 2, BUTTERFLY M face WALL side Two-Step end facing LOD,; Away/Step, Step, Together/Step, Step end BUTTERFLY M face WALL; (Twirl) Side, XIB face LOD, Fwd, 2 OPEN;

17-20 Fwd, 2, Fwd/Close, Turn Away now Bk to Bk; Rock Side, Recov M face WALL in BUTTERFLY, Side Two-Step,; Rock Fwd, Recov, Bk Two-Step,; Rock Bk, Recov, Fwd Two-Step,;

21-24 Side, XIB, Side/Close, Turn Away to Bk to Bk; Side, XIB, Side/Close to OPEN face LOD, Fwd; Vine Apart, 2, Side Two-Step,; Rock Fwd, Recov, Side Two-Step to OPEN;

SEQUENCE: A — A — B — A — C — A — B — A
Last time thru replace last meas with Side, Close, Face, Point.

SINGING CALLS

WHAT THIS OLD WORLD NEEDS

By Rocky Strickland, Duncanville, Texas

Record: Blue Star # 2191, Flip Instrumental with Rocky Strickland

OPENER, MIDDLE BREAK, ENDING

Four ladies promenade

Go walking around the ring now

Get back and swing your man

You join hands circle left

Go walking around the ring now

Left allemande gonna weave the ring

Gonna wind in and out around and

When you meet that girl swing
That lady promenade around that world
'Cause what the whole world needs
Is a whole lot of lovin but a
Lot less of that shovin around

FIGURE:

Heads square thru four hands around
Make a right hand star and go
Heads star left roll it one time around
Corner girl you're gonna do sa do
Gonna swing thru let the boys trade
Swing that corner everybody promenade
'Cause what the whole world needs
Is a whole lot of lovin but a
Lot less of that shovin around

SEQUENCE: Opener, Figure twice, Middle
break, Figure twice, Ending.

THAT'S WHAT LIFE IS ALL ABOUT

By Dick Bayer, Fenton, Michigan

Record: Red Boot # 281, Flip Instrumental with
Dick Bayer

OPENER, MIDDLE BREAK, ENDING

Circle left my life is just an open book
And as I glance back through the pages
Walk around your corner see saw your own
Men star right turn it once around
Left allemande swing with your own
Keep this girl and promenade on home
I thank 'em all I've had great fun
That's what life is all about

FIGURE:

Head couples promenade get halfway then
Come into the middle and
You square thru four hands then do a
Right and left thru veer left
Then you're gonna ferris wheel
Square thru three quarters go
Swing your corner promenade you know
Of ups and downs I've had my share
That's what life is all about

SEQUENCE: Opener, Figure twice, Middle
break, Figure twice, Ending.

MEDLEY

By Ken Bower, Jerry Haag, Beryl Main,
Gary Shoemake

Record: Chaparral # 3506, Flip Instrumental
with the above four

OPENER:

Four ladies promenade go
Walking around the ring he said
Get back home swing now with your own
Join hands make a ring and
Circle around I sing
Allemande your corner weave the ring

Well if you run into a five foot two
Covered with pearls do sa do and
Then promenade your girl
Could she love could she woo could she
Could she could she coo
Has anybody seen my gal

FIGURE:

Head couples promenade halfway around
Come down the middle right and left thru
Square thru count 'em four hands around
Come on do sa do one time around
Swing thru and then boys trade
Turn thru left allemande come back
Promenade her home it's the east side
West side uptown and down
How I'd like to be in New York town

SEQUENCE: Opener and Figure.

(Different tunes and different figures are used by
the individual four callers on the flip side of this
record).

HOOKED ON ELVIS

By Wade Driver, Houston, Texas

Record: Rhythm # 169, Flip Instrumental with
Wade Driver

OPENER:

Sides face grand square baby let me be
Your loving teddy bear
Put a chain around my neck
And lead me anywhere promenade
And be your teddy bear

MIDDLE BREAK:

Sides face grand square
You ain't nothing but a hound dog
Crying all the time
You ain't nothing but a hound dog
Left allemande and promenade
You ain't never caught a rabbit and
You ain't no friend of mine

ENDING:

Sides face grand square
I wish I was in the land of cotton
Old times there are not forgotten
Look away look away look away
Heads face grand square
Glory glory hallelujah
His truth is marching on promenade

FIGURE:

Heads promenade and go halfway
Sides right and left thru
Square thru four hands around the ring
Do sa do and eight chain four
Don't be cruel to a heart that's true
Swing and promenade

SEQUENCE: Opener, Figure twice, Middle
break, Figure twice, Ending.

1983 PREMIUM ALBUM TRACKS

The BASIC Program

Mac Letson

Muscle Shoals, Alabama

Circle left

Walk around left hand lady

See saw law . . . allemande left

Right and left grand . . . promenade

Heads square thru . . . swing thru

Boys run . . . bend the line

Right and left thru . . . flutterwheel

Star thru . . . right and left thru

Veer left . . . ferris wheel

In the middle veer left . . . veer right

Allemande left . . . right and left grand

Promenade home

Sides star thru . . . veer left . . . veer right

Swing thru . . . girls circulate . . . boys trade

Boys run . . . bend the line

Right and left thru

Square thru three quarters

Bend the line . . . star thru . . . right and left thru

Swing thru . . . boys run

Wheel and deal . . . square thru three quarters

Left allemande . . . right and left grand

Promenade home

Four ladies chain . . . circle left

Allemande left Alamo style

Swing thru . . . boys run

California twirl . . . circle left

Allemande left . . . go allemande thar

Shoot the star . . . go forward thar

Allemande thar . . . brand new star

Shoot the star . . . grand right and left

Promenade home

Sides right and left thru . . . star thru

Pass thru . . . swing thru

Boys run . . . couples circulate

Wheel and deal . . . veer left

Ferris wheel . . . in the middle touch a quarter

Box circulate two places . . . left allemande

Right and left grand . . . promenade home

The MAINSTREAM Program

Red Bates

Hampton, Massachusetts

Heads square thru four . . . do sa do to wave

Swing thru . . . boys trade . . . girls circulate

Girls fold . . . peel off . . . bend the line

Right and left thru . . . star thru . . . pass thru

Left allemande . . . promenade

Sides square thru . . . do sa do to a wave

Spin chain thru . . . all eight circulate

Boys run . . . bend that line

Pass thru . . . partner trade . . . slide thru

Pass thru . . . left allemande corner

Promenade home

Head two ladies chain three quarters

Roll that gal a half sashay

Pass thru . . . wheel and deal . . . zoom

Two ladies chain three quarters

Sides star thru . . . pass thru . . . left allemande

Promenade home

Heads square thru four . . . do sa do to a wave

Swing thru . . . boys run

Ferris wheel . . . centers pass thru . . . curlique

Scoot back . . . boys run

Right and left thru . . . pass the ocean

Recycle . . . veer left . . . couples circulate

Wheel and deal . . . pass thru . . . trade by

Do sa do to a wave . . . swing thru

Boys run . . . bend the line

Slide thru . . . do sa do to ocean wave

Swing thru . . . boy run . . . bend your line

Right and left thru

Dixie style to a left allemande

Right and left grand . . . promenade home

Sides square thru . . . swing thru

Boys run

Couples circulate . . . wheel and deal

Pass thru . . . trade by . . . swing thru

Boys run . . . bend your line

Right and left thru . . . pass thru

Wheel and deal

Double pass thru . . . centers in

Cast off three quarters . . . pass thru

Wheel and deal . . . girls pass thru

Star thru . . . couples circulate

Bend your line

Pass the ocean . . . recycle

Right and left thru

Dive thru . . . pass thru . . . left allemande

Promenade home

The PLUS Plateau

Don Williamson

Greenville, Tennessee

Heads fan the top . . . recycle . . . pass thru

Touch a quarter . . . follow your neighbor

Spread . . . explode the wave . . . partner trade

Pass the ocean . . . relay the deucey

Boys circulate . . . do a Dixie grand
 Left allemande . . . allemande thar
 Remake your thar . . . girls run
 Promenade . . . don't stop
 Heads wheel around
 Right and left thru . . . pass the ocean
 Swing thru . . . girls circulate . . . boys trade
 Right and left grand . . . promenade home

Sides touch a quarter
 Walk and dodge . . . circle up four
 Break out to a line . . . pass thru
 Chase right . . . boys run . . . touch a quarter
 Coordinate . . . bend the line
 Right and left thru . . . load the boat
 Touch a quarter
 Follow your neighbor and spread . . . recycle
 Veer left . . . ladies hinge
 Diamond circulate . . . flip your diamond
 Swing thru . . . boys run . . . ferris wheel
 Double pass thru . . . track II . . . swing thru
 Girls circulate . . . boys trade . . . turn thru
 Left allemande . . . promenade home

Heads right and left thru
 Dixie style . . . ocean wave
 Step thru . . . circle up four
 Break out to a line . . . pass the ocean
 Swing thru . . . boys run right . . . girls circulate
 Girls walk and dodge . . . if you can recycle
 The others wheel and deal
 Pass thru . . . trade by . . . slide thru
 Touch a quarter . . . triple scoot
 Boys run . . . swing thru
 Boys run . . . couples hinge . . . triple trade
 Couples hinge . . . ferris wheel
 Centers pass thru . . . swing thru
 Boys run . . . couples circulate
 Bend your line . . . pass thru
 Wheel and deal
 Centers pass thru . . . touch a quarter
 Follow your neighbor
 Left allemande . . . promenade home

Head ladies center teacup chain

ADVANCED ONE

John Marshall
Reston, Virginia

Heads pass in . . . pass thru
 Pass the ocean . . . grand swing thru
 Everybody do a single hinge
 Circulate one spot . . . three quarter thru
 Slide thru . . . swap around . . . trade by
 Double star thru . . . right and left grand
 Promenade home

Heads wheel thru
 Pass thru . . . right roll to ocean wave
 Acey deucey . . . boys run
 Ferris wheel and spread . . . touch one quarter
 Transfer the column . . . explode and
 Half breed thru . . . pass thru
 Wheel and deal
 Pass thru . . . circle up four
 Break out make two lines
 Pass thru . . . bend the line
 Curly cross . . . right and left grand
 Promenade home
 Sides pass out
 Single circle to an ocean wave
 Quarter thru . . . split circulate once and a half
 Diamond circulate . . . six by two acey deucey
 Cut that diamond . . . turn and deal
 Pass thru . . . cross clover and
 Girls start a split square thru three quarter
 Wheel and spread . . . pass thru
 Explode the line . . . turn and deal
 Centers pass thru . . . left allemande
 Promenade home
 Sides square chain thru
 Heads roll away half sashay
 Do sa do . . . ocean wave
 Explode and touch one quarter . . . triple scoot
 Split transfer the column
 Right and left grand
 Promenade home

Heads pass thru . . . separate around one
 Line of four . . . pass thru . . . partner trade
 Boys roll . . . split square thru four
 Ladies trade . . . cross over circulate
 As couples quarter thru
 As couples explode your wave
 Ends bend
 Same ends pass in . . . curly cross
 Step and slide
 Leaders left roll to ocean wave
 Allemande left . . . promenade home

Sides pass the ocean . . . chain reaction
 All eight circulate . . . lock it
 Grand swing thru . . . explode your wave
 Horseshoe turn . . . pass thru
 Cross clover and
 Center two wheel thru . . . swing thru
 Girls turn back . . . cast a shadow
 Right and left grand . . . promenade home

1983 PUBLICATIONS DIRECTORY

This Directory, a listing of current square dance publications, represents an important link in the communications chain. Originally scheduled for the May issue, it will appear in the June magazine.

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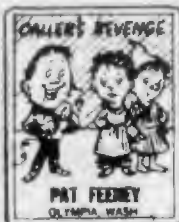


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L8-3 THE ONLY HELL, Johnnie

RECENT RELEASES

L8-9 ON THE ROAD AGAIN, Johnnie

L8-13 14 KARET KIND, Johnnie

L8-14 MY JOURNEY GETS SWEETER, Johnnie

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L8-16 ONE DAY AT A TIME, Vocal by Johnnie/Flip Inst.

Write for complete List of Records Available.

CALLER of the MONTH

*Peter Johnson, Alexandra Hills,
Queensland, Australia*

THE SQUARE DANCE BOOM hit Brisbane around 1952. Peter and his wife, Everlyne, were country and western singers at the time, so were quickly attracted to the music and joys of western square dancing. While dancing seven nights a week, Peter increasingly became interested in the caller aspect of the activity. Callers then were mainly self-taught and he'll tell you it took a lot of listening and reading to become a caller/teacher. Active in the Boy Scout movement for many years, it was a natural for the Johnson's first club to emerge from this group.

To help promote square dancing, Peter developed a demonstration team and at every opportunity they danced and displayed the fun and good fellowship that is square dancing. Peter used the power of the pen to initiate contact with fellow callers in North America. In fact, a letter to this magazine in 1961 got him a reply from Art Shepherd, who was then in Canada and returned to New Zealand several years later. In 1966, he got together with Art to help with and participate in the 1st New Zealand Convention. From this stemmed another correspondent — Canadian caller,

Earle Park. They met in New Zealand during the 1st Southern Hemisphere Convention. Peter was a staff member at this event and continued to bring his enthusiasm to the ever-growing activity. In 1980, he collaborated with Art Shepherd to bring Frank Lane to the dancers "down under" and recollects the occasion as the realization of what had been a burning ambition for many years. This year, in October, Peter Johnson and his club, The Salad Bowl Swingers, will be welcoming Dave Taylor to Brisbane for their annual festival. The club name originates from its proximity to the Redland Bay area, which being famous for its vegetables and strawberries is known as the "salad bowl." Every year during the berry season (their fall) square dancers from far and near attend the Strawberry Sundae Festival.

Peter is a member of the Square Dance Society of Queensland, the Australian Callers Federation, and the New Zealand Square and Round Dance Callers and Tutors Association. He teaches a beginners class each year and continues to help promising young callers. Looking back, over 30 years, he says, "Square dancing has become our life. We love to see people enjoying themselves, the friendships that are formed, whether near or far. Wherever you are, square dancers are the nicest people in the world."

LETTERS, continued from page 3

Dear Editor:

We have heard from square dancers behind the Iron Curtain in the German Democratic Republic. They have expressed their interest in some square dances "to be studied, taught and learned" in order to show more people

<p>Don Williams</p>	<p>CALLERS COLLEGE Michigan State University East Lansing, Michigan JULY 10-15, 1983</p>	<p>Dave Crissey</p>
----------------------------	--	----------------------------

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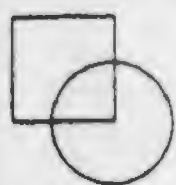


New Releases

TRR-115 YOU ARE THE ONE
TRR-114 ONLY TEASIN' YOU
TRR-113 BOBBY MCGEE
TRR-111 RELEASE ME
TRR-112 SHEIK OF ARABY
TRR-202 OLD JO CLARK/JUST BOBBY (Hoedown)

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there what square dancing is like. No use telling them about modern square dance since they have no callers and are, at this time, doing folk dancing rather than setting up square dancing groups. Would you know where we could find some literature on older dances where callers are not really necessary, plus some sheet music? They do most of their dancing with live bands, what we call a folkloristic music group.

Ilse Wersin

Engschalkingerstr. 198

Muenchen 81, West Germany

If anyone has sheet music for the Virginia Reel or some of the older, traditional dances which do not need a caller, please help out and send them directly to Ilse. Thank you. — Editor

Dear Editor:

We're very proud to say the Romeos & Calicos will be celebrating its 30th year of square dancing in April. Lyle has been the club caller for all 30 years and the club has sponsored a new dancer class every year during that time. Club dancing is kept at the Quarterly selection level to enable new dancers to make the transition from class to club. A 75-couple membership and 10 to 12 squares attendance at bimonthly dances encourage us to feel that the Quarterly Selection level is the route to go for happy dancing.

Margaret Leatherman
Menasha, Wisconsin

Dear Editor:

I was most interested in your article on Foot Care. Ever since I started dancing two-and-a-half years ago, I've been complaining about my feet . . . I just had surgery to correct the problem and I'm only sorry I put off seeing

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a doctor for so long. I had a congenital defect that did not surface until I really started using my feet. I'm not overweight and I'm in my early 30's . . . I'm looking forward to getting back to dancing.

Laurel Grandle
Maryville, Tennessee

Dear Editor:

I enjoyed reading the very interesting and intriguing article by Gil Josephson on Wheelchair Dancing in the February magazine. I would like to make a small suggestion that may contribute to the dancers' enjoyment. Could the dancers make gentle hand and/or foot contact? This may also add to their eye/hand coordination. It is rewarding to know that these teenagers give willingly of their time and effort so that others may have some fun.

Ann Barlow
Westport, Connecticut

Dear Editor:

I want to compliment you on the Premium Records this year. We give them out as gifts to our helpers and they really enjoy them.

Bill Peterson
Livonia, Michigan

Dear Editor:

I wouldn't miss one issue of your magazine. I have a copy by my bed for midnight reading before I go to sleep. I've been calling for seven years now and find the material you are printing on calling better than ever. Keep up the good work.

Nelson Jarvis
Ayden, North Carolina

Dear Editor:

In reply to Darlene Enlund's letter about the Rose Parade float, we would like to say we welcome feedback from dancers. As it is the

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TB 224 She Thinks I Still Care
by Will

TB 225 My Bundle of Southern Sunshine
by Chuck

TB 226 If You Just Win One Time
by Bob Shiver

TB 227 Texas Tea by Bud

TB 228 Kansas City by Bob Bennett

TB 229 I Hear Kentucky Callin' Me/Duet
by Gabby Baker & Chuck Mashburn

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**TH 526 Down Home Boggie/
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TB 217 Blue Eyes Cryin' In The Rain

TB 523 Foggy Mountain Breakdown

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dancers' float, we would like to tell why some things happen . . . Although the dancers are rehearsed for 12 hours, dancing on a moving float presents some difficulties, particularly if the float jerks as the driver brakes or shifts gears. At such times and when rounding corners or going down steep grades, the dancers are taught to stand and wave for their own safety . . . It would be nice to have all age groups represented, however all applicants have an equal chance in a public drawing. The costumes are approved by an Executive

Committee made up of 20 active dancers. They are an integral part and must be in harmony with the float theme, with one exception . . . Because the temperature may be in the low 40's, we include sleeves in all the ladies dresses . . . The best of everything to all of you who make this "exhibition of square dancing in a floral setting of beauty" an annual reality.

Frank Loggins,
Secretary/Treasurer
Square Dancers of America

KALOX-Belco-Longhorn



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K-1281 Eastbound/Cookin' Cabbage
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K-1279 Air Mail Special
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LH-1037 Take Me Back To Tulsa
Flip/Inst. Caller: Mike Bramlett

LH-1038 Let A Smile Be Your Umbrella
Flip/Inst. Caller: Harold Davis



Bill Crowson



Guy Poland

New Rounds on Belco

B-308-A Chicken Talk Samba by Ken Croft & Elena de Zordo
1st band music only; 2nd band cues by Charlie Proctor

B-308-B Hello Fun Mixer by Rocky Strickland
1st band music only; 2nd band cues by Rocky Strickland

B-307-A Sassy Two-step by Ted & Luella Floden

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IN MEMORIAM

Ed Ross Smith, Wenham, Massachusetts, age 62, died suddenly of a massive heart attack on March 18th. A veteran caller, teacher and leader, Ed was long devoted to the square dance activity. He gave unstintingly of his energies and talent and will always be remembered by his many friends. We join them in expressing our sympathy to his wife, Judy and other members of the family.

Hank Fitch, active round dance teacher in Northern California and Betty Retter, wife of John Retter, round dance teacher, also of Northern California, passed away recently.

Harold Haynes, dancer of 38 years and angel for Ed Fraidenburg's classes for 10 years, passed away in February.

Our condolences to all their families and friends. They will certainly be missed.



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SINGING CALLS

THAT'S WHAT LIFE IS ALL ABOUT — Red Boot 281

Key: B Flat & C **Tempo:** 128 **Range:** HC
Caller: Dick Bayer **LB Flat**

Synopsis: Complete call printed in Workshop.

Comment: A very good release. Well recorded, well timed, fine music with a good melody to call by. Dick does it well. Dance has ferris wheel as most difficult move. An addition worth having in the caller's record case.

Rating: ☆☆☆☆☆

REVIEWER'S COMMENTS

We almost broke the record for the number of reviews this month; the 37 releases include some of the best. Many are tops. Instrumentals are becoming better, voice and music separation is improving. Only few provided choreography changes. Overall — a great group of recordings.

HOOKED ON ELVIS — Rhythm 169

Key: C **Tempo:** 136 **Range:** HE
Caller: Wade Driver **LG**

Synopsis: Complete call printed in Workshop.

Comment: To this reviewer, one of Wade's best efforts. His impersonation of Elvis is good and there are background voices. The music is

very appropriate and the figure is adaptable to all occasions as is an easy figure. Callers may find it a challenge to remember the different ways Wade puts this together but believe it is worth a try. Dancers did have some difficulty in hearing the commands over the music. A good buy.

Rating: ☆☆☆☆☆

WHAT THIS OLD WORLD NEEDS —

Blue Star 2191

Key: F **Tempo:** 132 **Range:** HE
Caller: Rocky Strickland **LD**

Synopsis: Complete call printed in Workshop.

Comment: A revival of a good tune. Rocky offers an exciting call with dance movements that are standard and Mainstream. Music features some good piano. Dancers enjoyed the melody — it is really a foot-tapper.

Rating: ☆☆☆☆☆

MEDLEY — Chaparral 3506

Key: G **Tempo:** 130 **Range:** HD
Callers: Ken Bower, Jerry Haag, **LA**
Beryl Main, Gary Shoemake

HOW TO USE THE RECORD REPORT

All singing calls are checked and rated by our reviewer and by dancers who dance to each recording. Recording quality, instrumentation, clarity of commands, presentation, body mechanics, flow of dance and choreography are all considered. The rating is given on an overall consensus although an outstanding or a detracting feature in one or more points may contribute to the final rating. The tempo, key and range — high and low — are included for each singing call, while the key and tempo are included for hoedowns. Whether you individually agree with the review is not as important as it is for you to be able to count on the consistency of the reviewer's comments. Comparing these with your own viewpoint will allow you to determine which records are most suitable for your own use. Star ratings range from ☆ to ☆☆☆☆☆, or below average to outstanding. A synopsis of each singing call is included while selected records are reproduced in their entirety in the Workshop section of the same issue.

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BUDDY ALLISON, 4259 Springdale Circle, Powder Springs, GA 30073 (404) 943-9579

Synopsis: Complete call printed in Workshop.

Comment: This is a good medley of tunes. Some callers may have to work on the melody changes. The adjustments from one to another will have to be determined by each caller. Medleys are popular if done well and these callers handle it very comfortably. The figures are very danceable and the music is good. Another good buy. Rating: ☆☆☆☆

ONLY TEASIN' YOU — Roofer TRR 114

Key: F **Tempo:** 128 **Range:** HC

Caller: Gerald McWhirter **LC**

Synopsis: (Intro) Allemande left Alamo style —

balance — swing thru — balance again — swing thru two by two — turn thru — left allemande — weave ring — swing — promenade (Break & end) Four ladies chain three quarters — chain ladies across — sides face grand square eight steps — left allemande — weave ring — swing — promenade (Figure) One and three square thru four hands — swing thru — boys run — chain down the line — pass thru — wheel and deal — double pass thru — track II — ladies trade — all eight fold — swing — promenade (Alternate figure) One and three square thru four hands — corner do sa do — swing thru — boys run right — ferris

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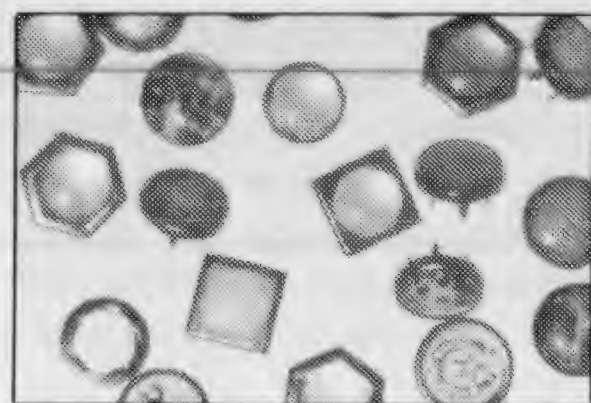
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wheel — right and left thru — square thru three quarters — swing corner — promenade.

Comment: A good old tune that has the ring of familiarity. One thing you can always depend on is Gerald offering some good dance figures in the choreography. The music is average but the overall acceptance by the dancers was above average. Rating: ☆☆☆☆

STEPPING OUT — Big Mac 049

Key: E **Tempo:** 128 **Range:** HC Sharp

Caller: Jeanne Briscoe **LE**

Synopsis: (Break) Circle left — allemande left — weave ring — do sa do — four men star left —

turn thru — left allemande — promenade (Figure) Side ladies chain — heads lead right — circle — make a line — up and back — touch a quarter — scoot back — all eight circulate — walk and dodge — partner trade — slide thru — crosstrail — swing corner — left allemande — promenade.

Comment: A great effort by Jeanne on this release. Lots of words, but not beyond accomplishing with practice on the word metering. Good music. The dancers seemed to enjoy it thoroughly although they did have trouble hearing Jeanne over the music. The introductory lines on the break and introduction could

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be adjusted.

Rating: ☆☆☆☆

date musical release. Music is above average with a Mainstream figure. Try this on a stereo unit and you will notice a definite separation of voice and music. Rating: ☆☆☆☆

HEY BABY — Pioneer 124

Key: C Tempo: 128 Range: HC
Caller: Ron Marion LA

Synopsis: (Intro & end) Sides face grand spin (Break) Circle left — men star right — allemande left — weave ring — swing — promenade (Figure) Heads promenade halfway — walk in square thru four hands — do sa do — swing thru — boys run right — half tag trade and roll — pass thru — trade by — swing corner — promenade.

Comment: A nice job of calling on this fairly up to

LOVE WILL TURN YOU AROUND — Blue Star 2193

Key: C Tempo: 128 Range: HD
Caller: Nate Bliss LG

Synopsis: (Break) Circle left — boys star right once around — left allemande — weave ring — swing — promenade (Figure) Heads square thru four — meet sides make right hand star — heads star left — to same two —

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right and left thru — veer left — ferris wheel —
pass thru — swing corner — promenade.

Comment: A Mainstream dance with good beat for dancers to move with. The melody is fairly established for calling purposes and is clearly called by Nate. The music is good and Blue Star all the way. Rating: ☆☆☆☆

halfway — head couples square thru in middle — relay the deucey — hinge a quarter —
scoot back — swing corner — promenade.

Comment: A rather different kind of melody line that should not offer problems if the key range is acceptable. Harry uses relay the deucey and it fits well. Music is good with some nice trumpet action. Rating: ☆☆☆☆

JUST TO SATISFY ME — Kalox 1276

Key: B Tempo: 128 Range: HE

Caller: Harry Lackey LB

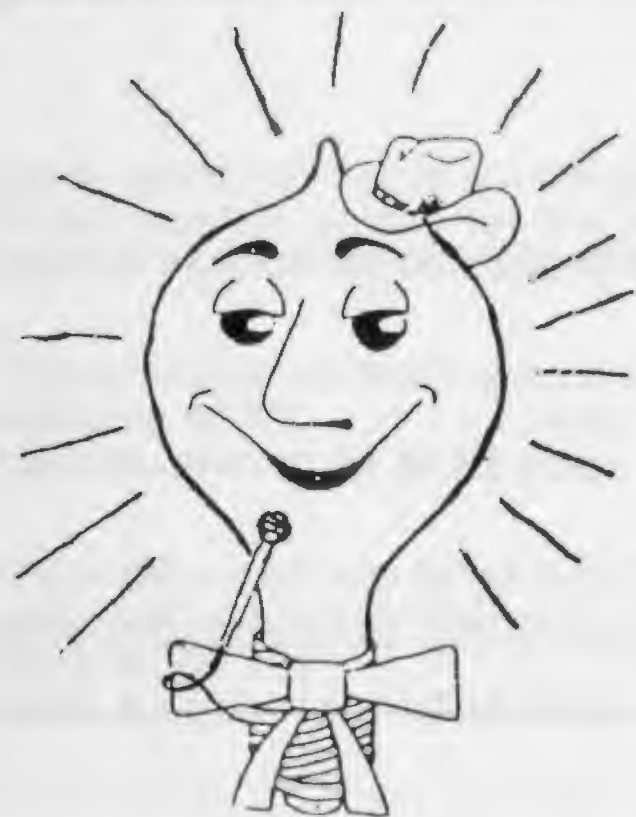
Synopsis: (Break) Sides face grand square — four ladies promenade — swing at home — promenade (Figure) Four couples promenade

JESSE JAMES — Desert 7

Key: E Tempo: 130 Range: HC Sharp

Caller: Troy Ray LB

Synopsis: (Intro & end) Four ladies promenade — swing at home — promenade (Break) Four



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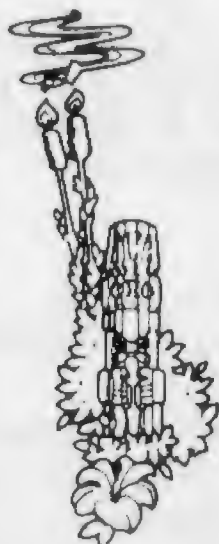
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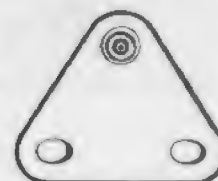


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ladies promenade — swing at home — join hands circle left — left allemande — weave ring — do sa do — promenade (Figure) Heads square thru four hands — corner do sa do — touch one quarter — walk and dodge — partner trade — do a right and left thru — pass the ocean — recycle full around — swing — promenade.

Comment: A well timed recording. The wording of the call seems very appropriately combined with the music. The calling is clear and the figures danceable. This tune has a western swing that you'll notice when dancing.

Rating: ☆☆☆☆

EVERY STREET'S A BOULEVARD — Chaparral 3507

Key: G **Tempo:** 130 **Range:** HB
Callers: Ken Bower, Jerry Haag, LD
Beryl Main, Gary Shoemake

Synopsis: (Break) circle to left — left allemande — do sa do own — men star left — turn partner by right — left allemande — swing own — promenade (Figure) Heads square thru four hands — corner do sa do — star thru — flutterwheel — sweep one quarter — right and left thru — dive in — square thru three quarters — swing corner — promenade.

Comment: This tune gained popularity a few



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years back. Music is good and the melody line is suitable for harmony. There is a vocal background. The figure seems identical to the original, which is acceptable. A good buy.

Rating: ☆☆☆☆

MAVERICK — Rawhide 104

Key: F Tempo: 128 Range: HB Flat
Caller: Dick Waibel LC

Synopsis: (Break) Circle left — walk around corner — see saw own — allemande left — weave ring — turn thru — allemande left — promenade (Figure # 1) One and three right

and left thru — pass the ocean — make wave — extend — single hinge — scoot back — boys run right — pass the ocean — make wave — swing thru — girls cross fold — swing corner — allemande left — promenade (Figure # 2) One and three promenade halfway — two and four square thru six hands — relay the deucey — boys move in and go — swing corner — promenade.

Comment: An above average musical offering with an Indian-type sound. The melody has some minor key adjustments that callers may have to check out. Both figures are good and well timed.
Rating: ☆☆☆☆

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I WISH I WAS IN NASHVILLE — ESP 504

Key: F & G **Tempo:** 128 **Range:** HD

Caller: Bob Newman **LC**

Synopsis: (Break) Circle left — walk around corner — see saw own — allemande left — weave ring — swing — promenade (Figure) One and three square thru four hands — with sides right and left thru — swing thru — boys run right — tag the line — face to right — boys cross run — far right bend the line — square thru three — swing corner — promenade.

Comment: A rhythmic musical release with good instrumentation. Enjoyable fiddle music during the promenade. The choreography offers a tag the line and boys cross run. Clear calling with key changes that add to the presentation.

Rating: ☆☆☆☆

NICKELS AND DIMES — Square Tunes 201

Key: A Flat **Tempo:** 128 **Range:** HC

Caller: Ted Frye **LA Flat**

Synopsis: Circle left — men star right — left allemande — weave ring — do sa do — promenade (Figure) Heads promenade halfway — sides right and left thru — flutterwheel — sweep one quarter more — pass thru — do sa do — make ocean wave — swing thru — boys trade — turn thru — allemande left — promenade.

Comment: A release that offers a nice melody for callers. The figure, according to the dancers was not outstanding but it was well timed. Clear calling by Ted. The music is average with different instrumentation assists.

Rating: ☆☆☆☆

I WISH YOU COULD HAVE TURNED MY HEAD — Red Boot Star 1270

Key: C & D **Tempo:** 128 **Range:** HB

Caller: Johnny Jones **LC**

Synopsis: (Break) Four ladies promenade — box the gnat at home — swing — join hands circle left — allemande left — weave ring — swing promenade (Figure) One and three



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square thru four hands — corner do sa do — swing thru two by two — boys run right bend the line — slide thru — touch a quarter there — walk and dodge — chase to right — swing corner.

Comment: A fairly novel tune. The melody is easy to call. The choreography offers a chase right and is quite danceable. The music is good with stop rhythm being offered in some places. Rating: ☆☆☆☆

TIE YOUR DREAM TO MINE — Hi-Hat 5054

Key: D & E Tempo: 128 Range: HC Sharp
Caller: Ernie Kinney LA

Synopsis: (Break) Four ladies promenade — swing at home — join hands circle left — left allemande — weave ring — do sa do — promenade (Figure) Heads promenade halfway — down middle curlique — walk and dodge — partner trade — right and left thru — take a full turn and swing thru — turn thru — swing corner — left allemande — promenade.

Comment: Hi-Hat can be depended upon to have well-established renditions. Good musical quality with key change. This release is no different. The figure is executed with just a little different movement but is most danceable Mainstream. Rating: ☆☆☆☆

YOU ARE THE ONE — Roofer TRR 115

Key: C Tempo: 128 Range: HE
Caller: Gerald McWhirter LG

Synopsis: (Intro) Alamo left Alamo style — balance — swing thru — single hinge — men star left — across turn thru — left allemande — weave ring — do sa do — promenade (Break & end) Four ladies promenade — swing at home — join hands circle left — left allemande — weave ring — do sa do — promenade (Figure) One and three square thru four hands — swing thru — boys run — chain down the line — right and left thru — star thru — pass to



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center — square thru three quarters — swing corner — promenade (Alternate figure) One and three square thru four hands — corner do sa do — swing thru — boys run right — couples circulate — move up wheel and deal — pass thru — trade by — corner swing — promenade.

Comment: This tune, previously recorded, was due for a reissue. The range for callers may have to be tried to see if caller can handle. The figures are ample and good. The music is average. Rating: ☆☆☆

GONNA HAVE A PARTY — ESP 601

Key: C & D **Tempo:** 132 **Range:** HF Sharp **LG**

Caller: Larry Letson
Synopsis: (Intro & end) Four ladies promenade — swing at home — join hands circle left — allemande corner — weave ring — do sa do — promenade (Break) Sides face grand square — four ladies promenade — swing at home — allemande corner — promenade (Figure) Head couples promenade halfway — down middle square thru four hands — do sa do outside pair — make a wave — swing thru — boys run right — half tag — trade — roll — pass thru — trade by — swing corner — promenade.

Comment: A rocking type of musical release that has rhythm-plus. The figure is average with Mainstream movements being the main element. Music is good and Larry does a nice job in the calling. A foot-tapping release. Rating: ☆☆☆☆

HEART OF MY HEART — Chaparral 3504

Key: G, A Flat & A **Tempo:** 124 **Range:** HE **LD**

Callers: Ken Bower, Jerry Haag, Beryl Main, Gary Shoemake
Synopsis: (Break) Four ladies promenade — swing at home — join hands circle left — allemande left — weave ring — do sa do — promenade (Figure) Heads promenade half-

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way — into middle — square thru four — swing thru outside two — boys trade — boys run — bend the line — star thru — pass thru — trade by — swing corner — promenade.

Comment: A revival of a good tune with the Chaparral bunch doing the calling. They all jump in and do their part. The figure is normal for Mainstream and music is good.

Rating: ☆☆☆☆

HEAVENLY BODIES — Big Mac 048

Key: C **Tempo:** 126 **Range:** HA
Caller: Will Eades LG

Synopsis: (Break) Sides face grand square — four ladies chain — chain home — promenade (Figure) Heads square thru — corner do sa do — swing thru — boys run right — ferris wheel — pass thru — touch a quarter — scoot back go twice around — second time star thru — promenade.

Comment: A tune that is easy to call to. Music is above average and the figure is very acceptable with a double scoot back in the dance movement. It seems very smooth. The dancers had mixed reactions but the overall feedback was good.

Rating: ☆☆☆

YOU WERE ALWAYS ON MY MIND — Square Tunes 202

Key: D **Tempo:** 128 **Range:** HB
Caller: Ted Frye LB

Synopsis: (Intro & end) Sides face grand square — four ladies chain — chain back — roll promenade (Break) Circle left — men star — left allemande — weave ring — do sa do — promenade (Figure) Heads promenade half-way — sides right and left thru — flutterwheel — sweep one quarter — pass thru — do sa do — eight chain four — swing corner — promenade.

Comment: The volume on the record may have to be increased before starting as it seemed low. The figure is Mainstream and is nicely



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called by Ted. Music is above average. The melody for callers is well established and should not be difficult to follow. Rating: ☆☆☆

MOUNTAIN DEW — Chaparral 409

Key: F **Tempo:** 132 **Range:** HC
Caller: Beryl Main **LC**

Synopsis: (Intro) Four ladies promenade — swing own — join hands circle — left allemande — weave ring — do sa do — promenade (Break & end) Sides face grand square — four ladies promenade — swing at home — promenade (Figure) Heads promenade half-way — into middle curlique — boys run — right and left thru — veer to left — ferris wheel — square thru three quarters — swing corner — promenade.

Comment: Good Chaparral music to an old favorite. Figure is easily danced and was enjoyed by the dancers. Beryl does his usual good job of calling. Rating: ☆☆☆

THAT'S WHAT I GET FOR THINKING —

C Bar C — 566

Key: F & G **Tempo:** 126 **Range:** HC Sharp
Caller: Ronnie Purser **LC**

Synopsis: (Break) Circle left — left allemande corner — own do sa do — left allemande —

weave ring — do sa do — promenade (Figure) Heads square thru four hands — do sa do corner — swing thru — boys run right — ferris wheel — right and left thru — square thru three hands — swing corner — promenade.

Comment: A release that offers an average Mainstream figure with an above average rhythmic musical offering. The calling is clear and distinct with an added voice.

Rating: ☆☆☆

LOVED A LITTLE — Rawhide 105

Key: G **Tempo:** 128 **Range:** HB
Caller: Doug Saunders **LB**

Synopsis: (Intro) Circle left — men star right — allemande left corner — weave ring — turn thru allemande left — promenade (Break & end) Four ladies chain across — chain back a do paso — head ladies center tea cup chain (Figure 1) Heads promenade halfway — down middle pass the ocean — extend — swing thru — spin the top — boys move up right and left thru — square thru three hands — swing corner — promenade (Figure 2) Heads promenade halfway — sides right and left thru — curlique — men run right — spin chain the gears — swing corner — promenade.

Comment: A nice feeling on the release with a good rhythm beat. The melody line may be a

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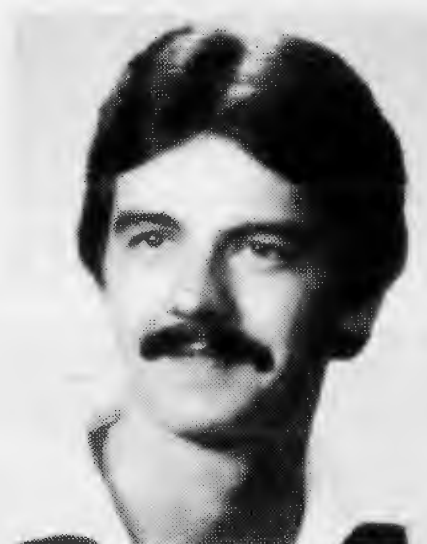
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little difficult in some places but callers should be able to overcome with practice. The figure is most ample with spin chain the gears. Music is above average. Rating: ☆☆☆

EIGHT MORE MILES TO LOUISVILLE — Mountain 26

Key: E **Tempo: 132** **Range: HC Sharp**
Caller: Eddie Millan **LD Sharp**

Synopsis: (Break) Four ladies promenade — swing at home — join hands circle left — allemande left — weave ring — do sa do — promenade (Figure 1) Head couples promenade halfway — down middle square thru four

hands — pull her by — make ocean wave — girls trade — girls run — tag the line — face to right — couples circulate — move up — half tag — swing corner — promenade (Figure 2) Heads promenade halfway — sides right and left thru — square thru in middle four hands — do sa do corner — eight chain four — swing corner — promenade.

Comment: This dance keeps the dancers moving at a pace that is acceptable with a good dance movement. The tune should be familiar to all callers. The instrumentation seems to offer mandolin, drums and guitar.

Rating: ☆☆☆

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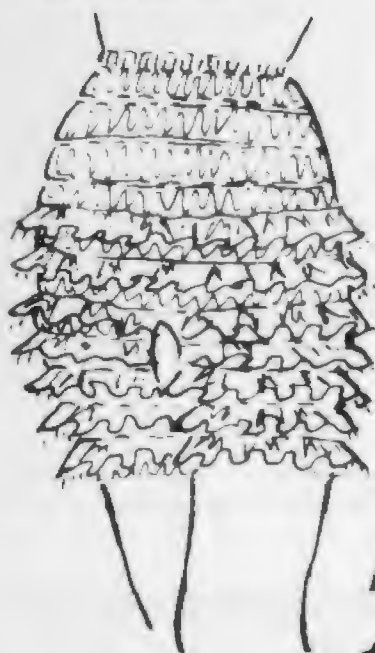
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GONNA HIRE A CALLER —

Petticoat Patter 110

Key: E, F & G Tempo: 126 Range: HE
Caller: Toots Richardson LC Sharp

Synopsis: (Intro & end) Sides face grand square — four ladies chain — chain back home — promenade (Break) Four ladies promenade — swing at home — join hands circle left — allemande left corner — weave ring — do sa do — promenade (Figure) Head two couples square thru four hands — make right hand star with sides — into middle with left hand star — to same two right and left thru — swing thru two times — move on down the line — swing

corner — promenade.

Comment: A recent popular country hit with a nice flow. Figure is average Mainstream and the words that Toots uses are good. The key changes add to the flavor of this release and serve to brighten the calling. The music is good.
Rating: ☆☆☆

ASHES TO ASHES — Red Boot 280

Key: C Minor Tempo: 128 Range: HC
Caller: Wayne McDonald LC

Synopsis: (Break) Four ladies chain — rollaway half sashay — circle left — ladies rollaway circle left — allemande left — weave ring —

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swing — promenade (Figure) Heads promenade halfway — walk in and right and left thru — flutterwheel across — sweep one quarter more — pass thru — right and left thru — veer left — ladies trade — bend the line — slide thru — swing her — promenade.

Comment: A different type of record release. The introduction comes quite quickly. The figure was very danceable. Although the melody is not standard, it's not difficult to follow. Mixed emotions were expressed by the dancers.

Rating: ☆☆☆

BO-WEEVIL — Sun RA 1020

Key: G & A Tempo: 128 Range: HC Sharp
Caller: Jerry Rash LB

Synopsis: (Intro & break) Left allemande — do sa do own — left allemande — weave ring — do sa do own — promenade (End) Four boys promenade — swing at home — join hands circle left — allemande left corner — weave ring — do sa do — promenade (Figure) One and three promenade halfway — down middle right and left thru — flutterwheel — sweep a quarter more — pass thru — right and left thru — curlique — scoot back — boys fold — double pass thru — face left — promenade.

Comment: An unusual release that offers a good piece of choreography. Seems like a lot of

words but a listen will determine this. The music is average. Dancers offered mixed reactions.

Rating: ☆☆☆

ZIP-A-DEE-DOO-DA — Rocket 104

Key: C Tempo: 132 Range: HE
Caller: Robert Shuler LD

Synopsis: (Break) Four ladies promenade inside — swing at home — circle left — allemande left — weave ring — swing — promenade (Figure) Head pair make a wave — swing thru — turn thru — cloverleaf — double pass thru — first go left — next go right — make a line — go up and back — pass thru — tag that line — cloverleaf — zoom — swing corner — promenade.

Comment: A quick moving dance with Mainstream movements. Dancers offered different opinions on this release. The call is clear and could be heard well. Music is average but well recorded. The tune is well established.

Rating: ☆☆☆

LET A SMILE BE YOUR UMBRELLA — Longhorn 1038

Key: C Tempo: 128 Range: HB
Caller: Harold Davis LB

Synopsis: (Break) Four ladies promenade — swing at home — join hands circle left — left

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allemande — weave ring — swing own — promenade (Figure) One and three square thru four hands — corner do sa do — swing thru — boys run right — bend the line — right and left thru — flutterwheel — slide thru — swing corner — promenade.

Comment: A good old tune. Dancers can sing along with the caller. The figure is average and Mainstream. The music is above average and the calling can be distinctly heard by all the dancers. A nice record to have in the case.

Rating: ☆☆☆

I DON'T LIVE THERE ANYMORE —

Blue Star 2194

Key: F **Tempo:** 130 **Range:** HD
Caller: Johnnie Wykoff **LC**

Synopsis: (Break) Four ladies chain — rollaway — circle left — four ladies rollaway — circle — left allemande corner — weave ring — swing promenade (Figure) Head couples square thru four hands — make right hand star once around — heads star left once around — to same two right and left thru — everybody rollaway — turn thru — left allemande — come back swing — promenade.

Comment: This reviewer feels that this is not one of Johnnie's best. The melody line does not seem to be well established. Both figure and music are average.

Rating: ☆☆☆

BOBBY MCGEE — Roofer TRR 113

Key: A **Tempo:** 130 **Range:** HA
Caller: Gerald McWhirter **LA**

Synopsis: (Break) Four ladies chain — rollaway — circle left — four ladies rollaway — circle left — left allemande — weave ring — swing — promenade (Figure) One and three square thru four hands — swing thru — girls fold — peel the top — move up right and left thru — send 'em back Dixie style to ocean wave — boys cross run — girls slide in and trade — swing thru — girls turn back — promenade (Alternate figure) One and three square thru

four hands — corner do sa do — swing thru — boys run right — ferris wheel in middle — double pass thru — track II — swing corner — left allemande — promenade.

Comment: Another good revival of a successful release. The figure flows nicely and works well. The use of alternate figures gives callers a choice. Music is mainly average but provides some peaks. A good piano man.

Rating: ☆☆☆

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TWILIGHT — Grenn 17022

Choreographers: Tom and Loveday Newby
Comment: This is a busy advanced round with big band sounding music. One side of record has cues.

MUSCRAT RAMBLE — Hi-Hat 888

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Comment: This is an easy and fun-to-do routine with a great razz ma tazz sound. The music is a reissue of a former release.

SOFT TALK — Flip side to Muscrat Ramble

Choreographers: Doc and Peg Tirrell

Comment: A smooth two-step routine. Again, the music is a reissue of a release from yesteryear when it was known as Whispers.

FLIP HOEDOWN

DUELIN' DUKES — Petticoat Patter 107

Key: C **Tempo:** 132

Caller: Toots Richardson

Comment: A good patter record for caller use. Toots offers a danceable figure that is in the Mainstream category. Good rhythm and clear calling. This reviewer is of the opinion that this is one of the first patter records released by a lady caller.

Rating: ☆☆☆

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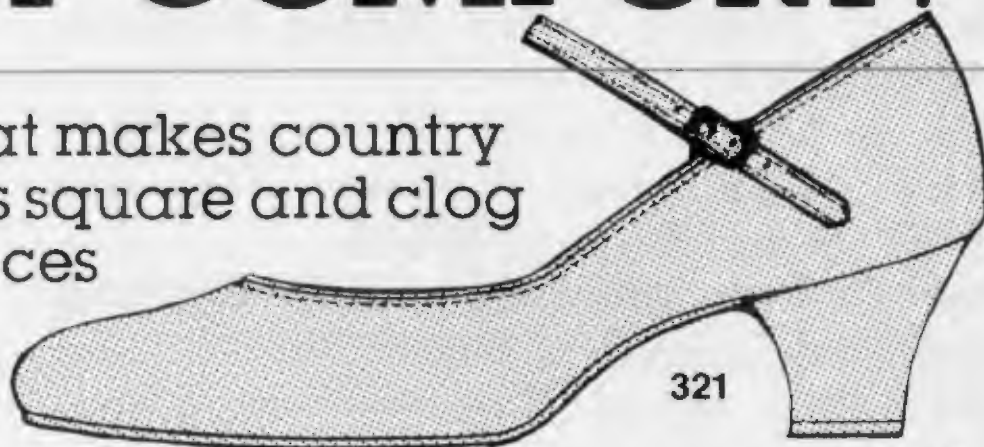
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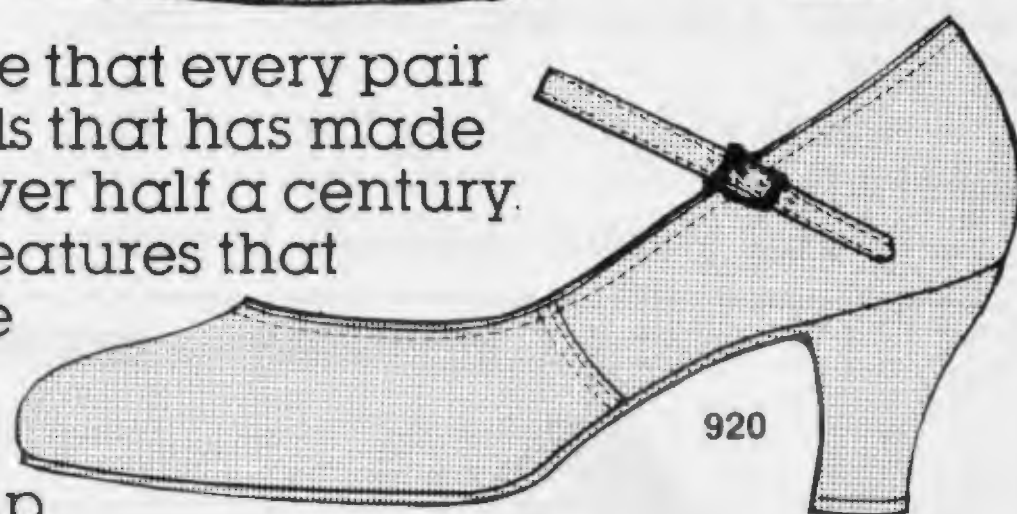
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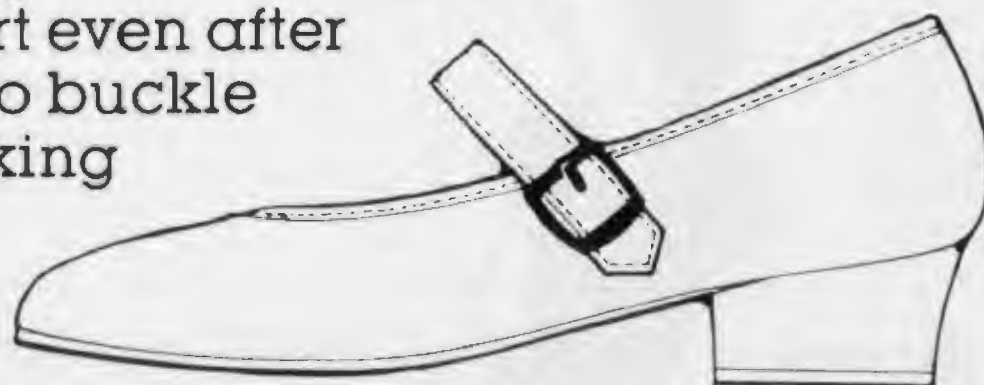
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- May 6-8 — 36th Silver State S/D Festival, Centennial Coliseum, Reno, NV
- May 6-8 — 24th Annual Buckeye Convention, Cincinnati, Convention Center, Cincinnati, OH
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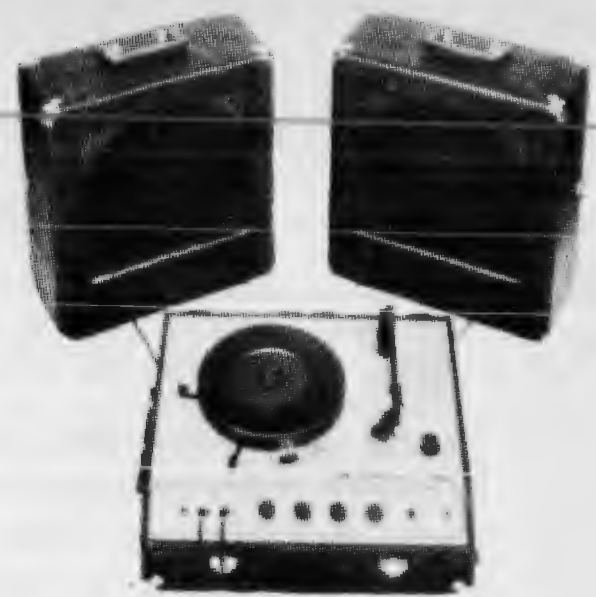
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Caller: Lem Smith, Flip Inst.
- 2202 — **Love Me Back Together**
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- 2201 — **Four Leaf Clover**
Caller: Vernon Jones, Flip Inst.
- 2200 — **Gonna Go Huntin'**
Caller: Vernon Jones, Flip Inst.
- 2199 — **If Heaven Ain't A Lot Like Dixie**
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DANCE RANCH RELEASES

- 672 — **Honey I've Got You To Thank**
For That Caller: Frank Lane,
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- 671 — **Who Can I Count On**
Caller: Frank Lane, Flip Inst.
- 670 — **A Smile Will Go A Long Long Way**
Caller: Frank Lane, Flip Inst.
- 669 — **Mississippi**
Caller: Al Stevens, Flip Inst.

BOGAN RELEASES

- 1343 — **Just Because**
Callers: Tommy White &
David Davis, Flip Inst.
- 1342 — **Where The Sun Don't Shine**
Caller: David Davis, Flip Inst.
- 1341 — **Love In Every Happy Face**
Caller: Hubert Kerr, Flip Inst.
- 1340 — **Jambalaya**
Caller: Joe Robertson, Flip Inst.

LORE RELEASES

- 1208 — **Somebody Somewhere**
Caller: Don Coy, Flip Inst.
- 1207 — **Bayou Girl**
Caller: Dean Rogers, Flip Inst.
- 1206 — **Tie Your Dreams To Mine**
Caller: Charley Wheatley, Flip Inst.
- 1205 — **All I'm Missing Is You**
Caller: Bob Graham, Flip Inst.

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- 112 — **Love Never Dies**
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- 2379 — **Should I Do It**
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- 120 — **You're Singing Our Love Song**
Caller: Mal Minshall, Flip Inst.

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- 1374 — **James** Caller: David Cox, Flip Inst.

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Caller: Lem Smith
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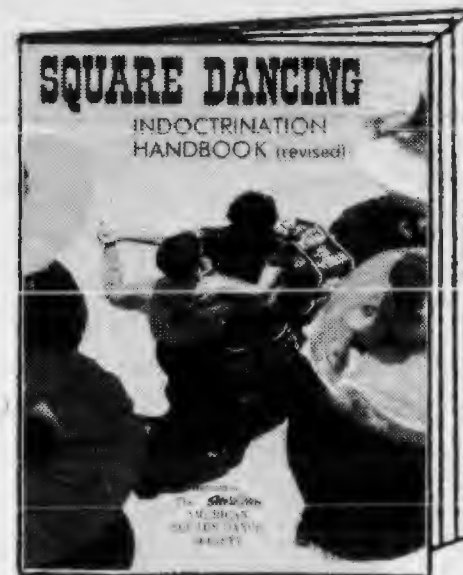
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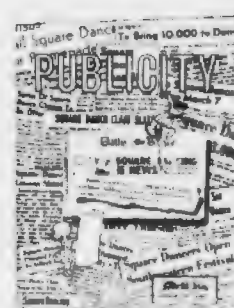
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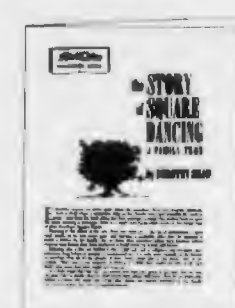
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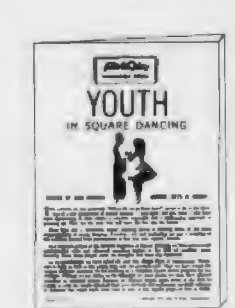
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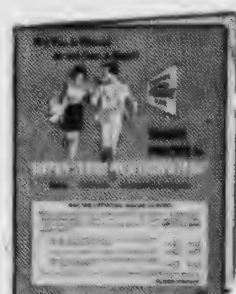


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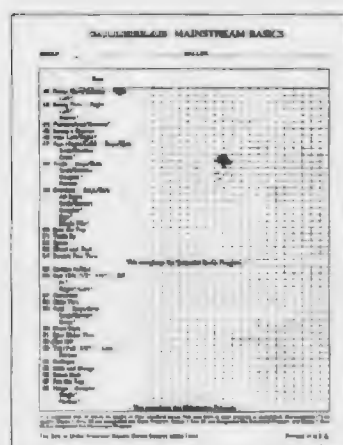
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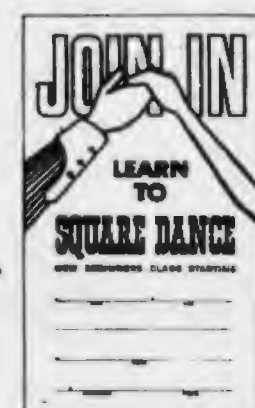
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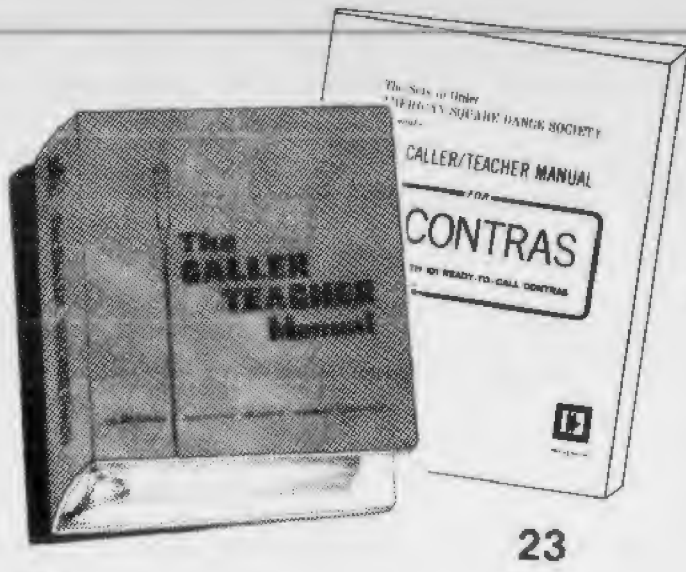
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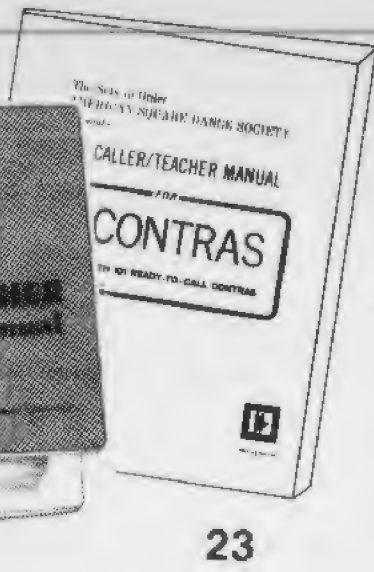
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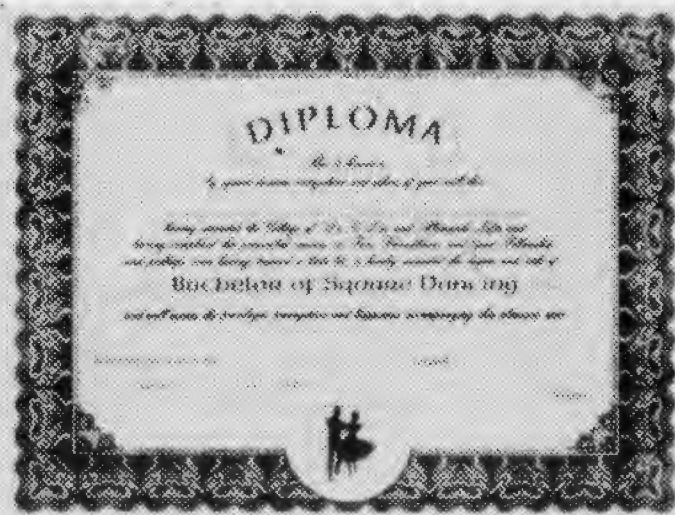
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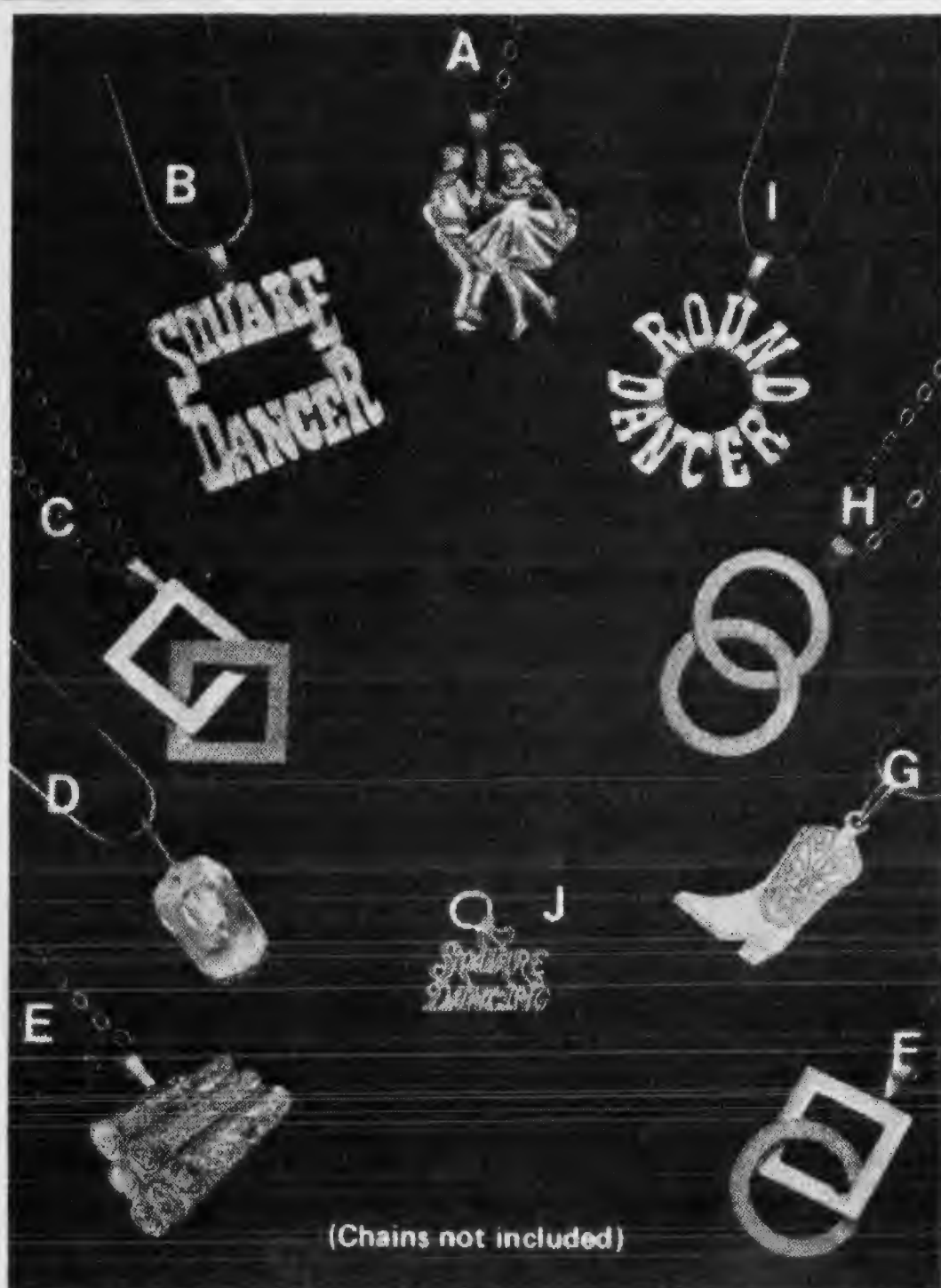
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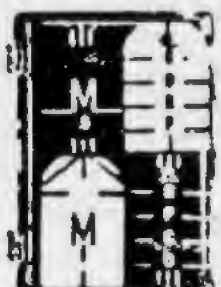
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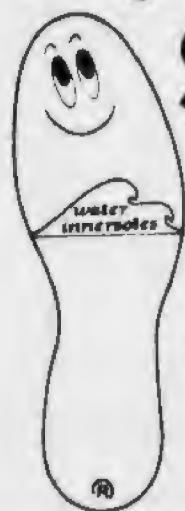
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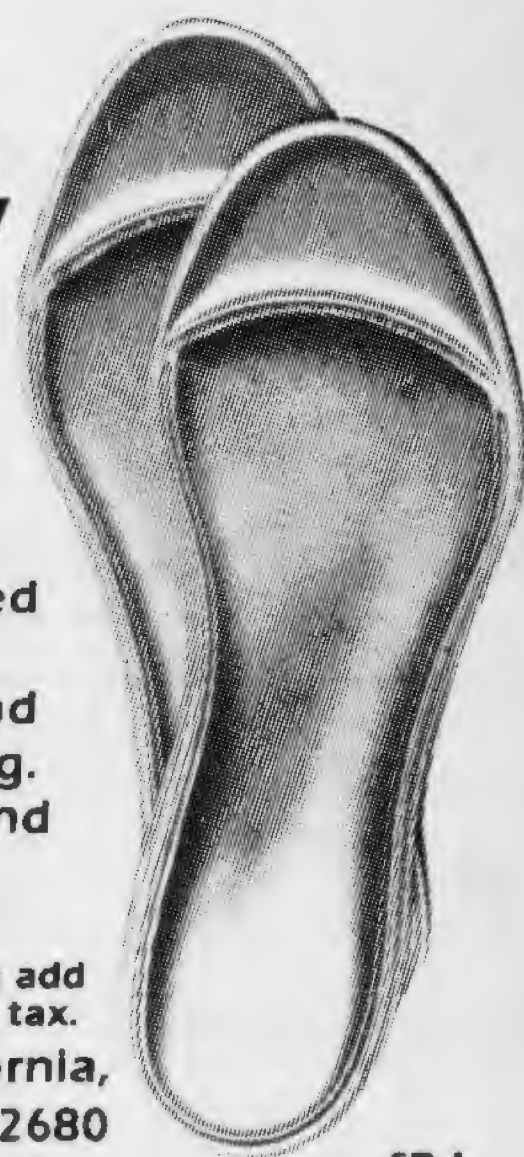
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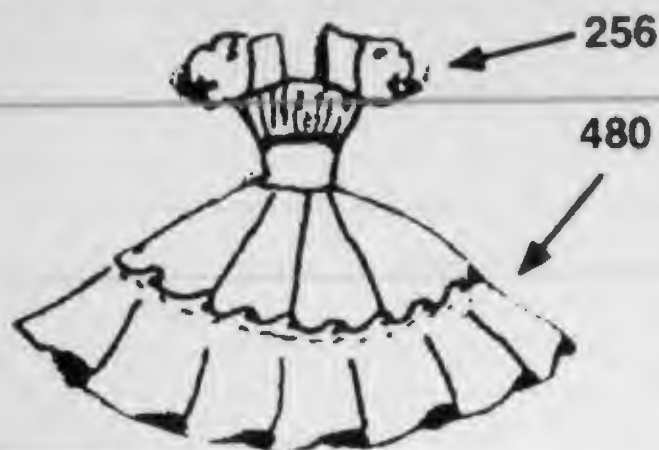
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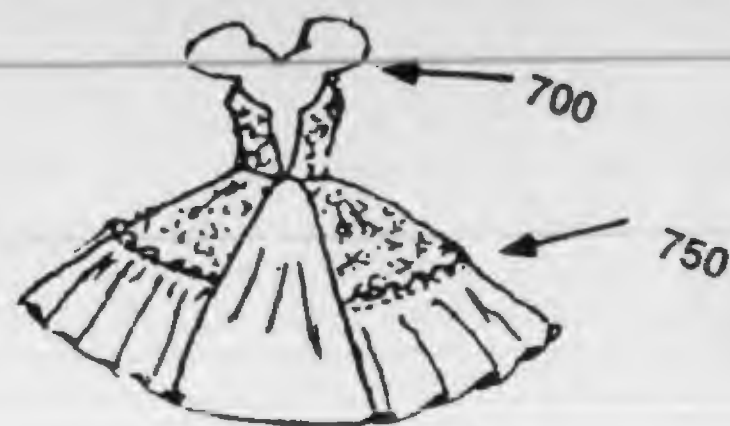
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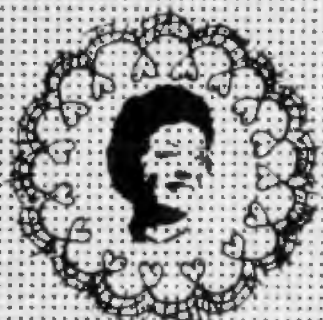
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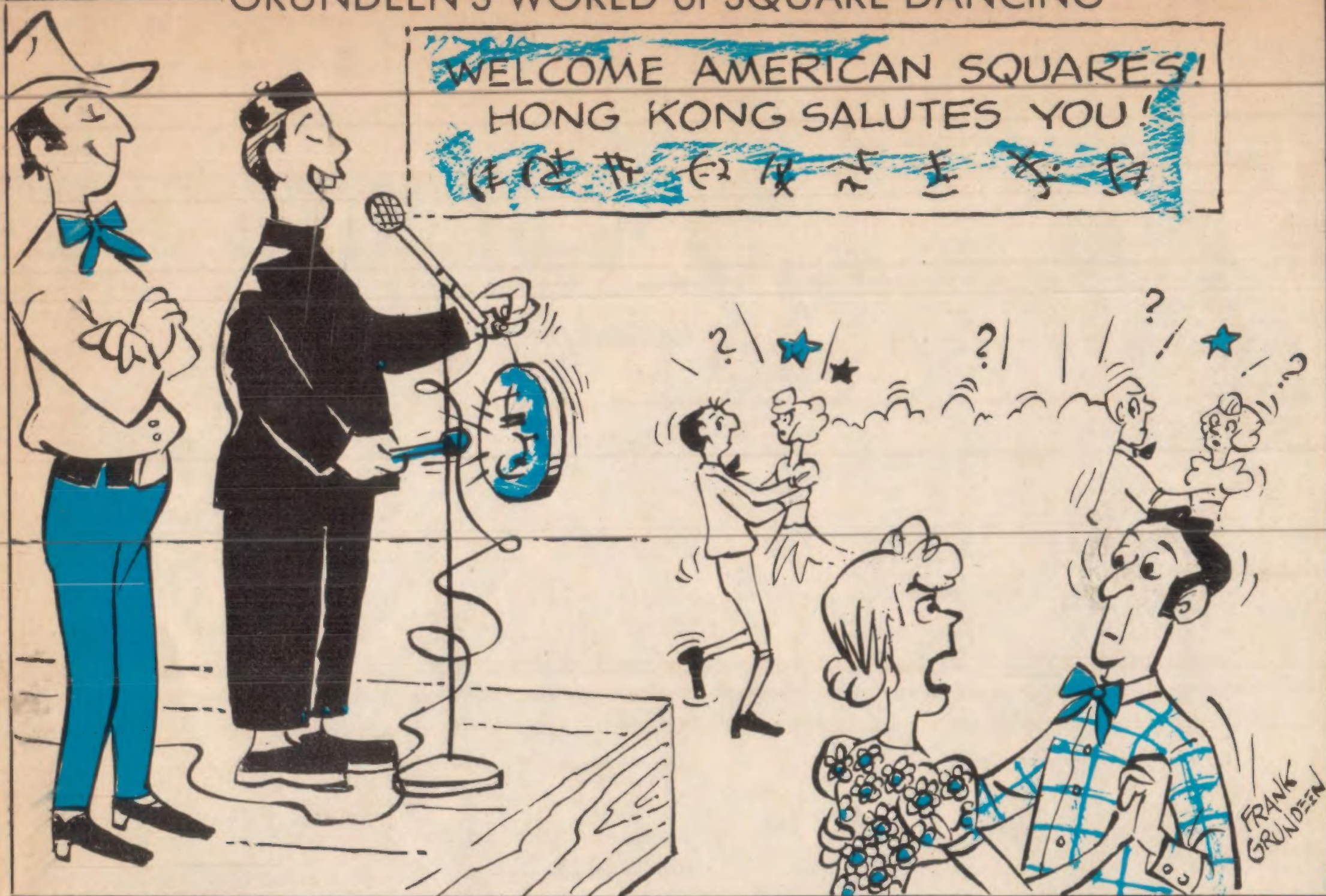
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